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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

STEVE SPINALI

FUNERAL ORATION-Communion-LP
GAUZE-Fuckheads-LP
HUSKER DU-Love is All Around-45
IMPACT-Solo Odio-LP
INBRED-Reproduction-EP
NOTA-LP
RISS-LP
7 SECONDS-Blasts From the Past-EP
S.O.D.-EP
SPEED QUEENS-Iggy Pop-EP
SS20-Wealth of Nations-EP
TENSION-Pericolo di Morte-EP
VOLCANO SUNS-Bright Orange Years-LP
V/A-Sub-LP
V/A-Trousers in Action-EP

RUTH SCHWARTZ

ASBESTOS ROCKPYLE-Hated & Despised-TP
CONTRAZIONE-Cineccehio-LP
COUCH FLAMBEAU-Music Dies-LP
DAYGLOW ABORTIONS-Feed us Fetus-TP
GREY MATTER-LP
IGUANAS-The Market-45
MORALLY BANKRUPT-LP
MARC RILEY & CREEPERS-LP
7 SECONDS-Blasts From Past-EP
SEWER ZOMBIES-12"
SONIC YOUTH-Kill Yr Idols-45
UPRIGHT CITIZENS-LP
VOLCANO SUNS-LP
YARD TRAUMA-LP

PUSHEAD

GASTUNK-Dead Song-LP
SACRILEGE-Realms of Madness-LP
S.O.D.-Sound of Disaster-EP
CIVILISED SOCIETY-TP
LUDICHRIST-TP
SOCIAL DECAY-TP
ACCUSED-Mechanized Death-
POSSESSED-7 Churches-LP
PHAIDIA-In the Dark-LP
HIRAX-Raging Violence-LP
DEFORMED/ANGOR WAT-TP split
FEAR OF WAR-TP
MANIACS-Dust of a Decade-TP

TIM YOHANNAN

BLIND ACCEPTANCE-EP/FIEND-EP
COUCH FLAMBEAU-LP
GREY MATTER-LP
IMMORAL MINORITY-TP
INBRED-EP/SS20-EP
KRONSTADT UPRISING-45
OLHO SECO/BRIGADA DA ODIO-LP split
PEASANTS WITH PITCHFORKS-TP
MARC RILEY & CREEPERS-LP
RISS-LP/IMPACT-LP
7 SECONDS-Blasts From Past-EP
SICK THINGS-EP
S.O.D.-EP/VELLOCET-EP
TENSION-EP
V/A-Kloak Mix 3-TP

KENT JOLLY

ACCUSED-Demo even Pushead doesn't have
YARD TRAUMA-Must've Been Something-LP
CREATION REBEL-Lows & Highs-LP
DESTRUCTION-Infernal Overkill-LP
JACKALS-LP
VIBES-What's Inside-LP
DESCENDENTS-I Don't Wanna Grow Up-LP
NOTA-LP
DESCENDENTS-Milo Goes To College-LP
EINSTURZENDE NEUBAUTEN-Half Mensch-LP
BATFISH BOYS-Gods Hate Kansas-LP
ACCUSED-Martha Splatterhead-12"
AMEBIX-Arise-LP
FAT'S COMET-DJ's Dream-12"
SACRED DENIAL-Life's Been Getting To Me-LP

DOGTOWNE

7 SECONDS-Blasts From the Past-EP
HUSKER DU-Makes No Sense-45
BLIND ACCEPTANCE-Emotions Inside-EP
ROKY ERICKSON-Clear Nite For Love-EP
BORBETOMAGUS-Zurich Dbl-LP
ACCUSED-Martha Splatterhead-12"
GREY MATTER-Food For Thought-LP
MISSION OF BURMA--Horrible Truth..-LP
BIG GUITARS FROM TEXAS-LP
VOLCANO SUNS-Bright Orange Years-LP
TEN FOOT FACES-Don't Want Love-EP
76% UNCERTAIN-TP of new LP
SPEED QUEENS-Iggy Pop-EP
ICONOCLAST-EP
RASZEBRAE-Cheap Happiness-LP

MARTIN & JASON/Leading Edge

NOTA-LP
V/A-Drinking Is Great-EP
CAPITOL PUNISHMENT-LP
V/A-Godfodder-TP
PENT-UP AGGRESSION-TP
PTL KLUB-TP
JUSTICE LEAGUE-Think or Swim-EP
HR-It's About Love-LP
RHYTHM PIGS-An American Activity-EP
CHRONIC SUBMISSION-Empty Heads...-TP
VERBAL ASSAULT-The Masses-TP
HUSKER DU-45
MORLOCKS-LP
TVOR-#5 (zine)
RED HOT CHILI PEPPERS-Freaky Styley-LP

JEFF BALE

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KZUM Lincoln NE 99.3FM Thur 10:30PM
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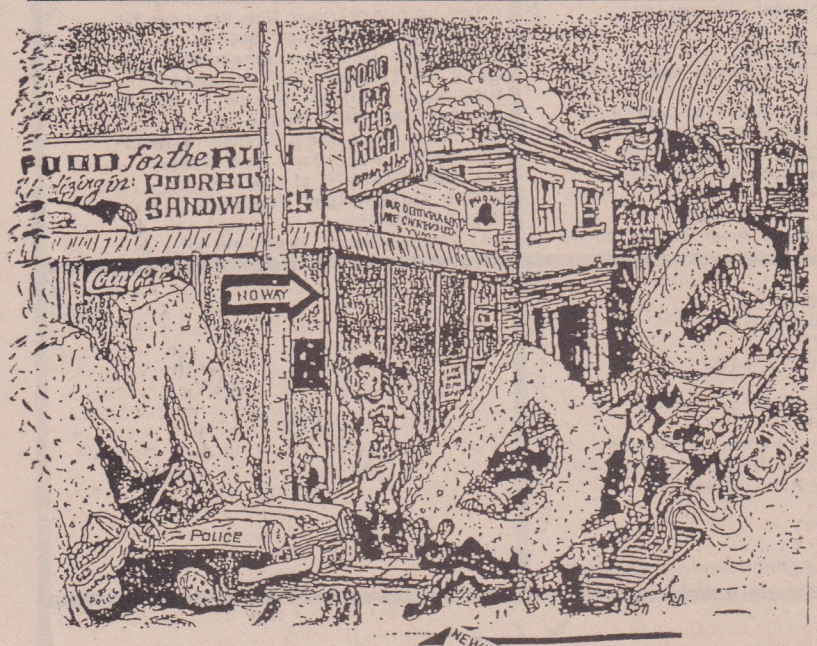

INTERNATIONAL P.E.A.C.E. COMP

Hello Out There. September update on P.E.A.C.E benefit money. We have another $1000, bringing the amount collected to $3000 with another $7000 due from distributors by Dec. More from the UK. Compilation bands please write R.Rad.

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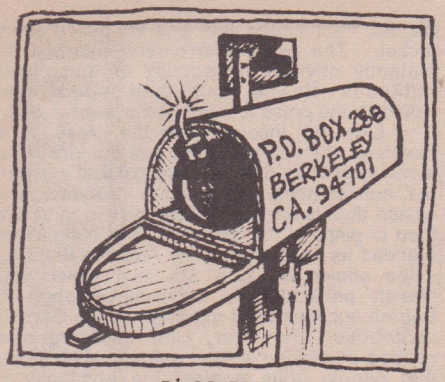

It's My Life....

Dear Chris:

This is basicly a response to your letter in issue #26. It is seldom that you see a letter addressing the abortion issue in this publication. I applaud your views; they directly coincide with my own. I was contemplating writing a letter prior to this myself, but just somehow couldn't find the right words. . .I guess I should tell you a bit about myself before I go on. I am a grade 12 student at a Catholic girls school and have attended Catholic institutions since age 5. I have been politically active/ aware for about a year. Anyway, prior to this "awakening" I had very much a conservative mentality, mostly due to the conditioning I've received in my home situation and school.

In school, the abortion issue is dominant among other Catholic dogma. Abortion is brought up nearly every day in religion class (it infiltrates other classes as well). Students are literally "brainwashed," or "conditioned" to believe that abortion is the worst human crime, and women (they don't use the term "feminist" in our school because they address us collectively, and obviously as "feminists", along Christian lines, which is contradictive to the feminist movement) who obtain them are sick, immoral, cold-blooded murderers, and purely selfish in that respect. Well, I believed that and enforced it until recently, when I heard and took into account the pro-choice side. We were given pro-choice arguments in school, and concluded they were totally irrelevant, and some sort of propaganda. Therefore, I never really considered pro-choice views until it dawned on me (I apologize on behalf of the rhetoric) as does rape. If abortion was banned, it is obvious that women would continue to obtain them but under rather primitive and unsanitary conditions, which may lead to infection, death, and perhaps stunting the possibility of fertility, thus a woman would never again be able to conceive. Thus the state would gain control over women, and enforce the nuclear family. Pro-life is an adequate example of indirect/direct fascist propaganda (disguised as the New Right), along with the enforcement of homophobic attitudes, etc. . .

As you can see, this all ties into what you said. I myself would never obtain an abortion, a result of my own personal feelings, but what gives me the right to impose this on others who are equal, human, and capable of their own moral convictions? I believe if we didn't impose these particular views on others as a force, it would indeed be a stepping stone to future individual autonomy, which anyone with "anarchistic" views, as I, would obviously desire to a great extent. We must continue to strive to maintain our right to choose, so it would not be any way limited by such movements as the New Right/Moral Majority (minority), various religious sects, and people like Phyllis (syphillis) Schafly.

This quote is a prime example of the appeal to "emotions and a fundamentalist morality" by the New Right on the issue of abortion, stated by Richard Vigeurie:

"The abortion issue is the door through which many people come into conservative politics, but they don't stop there. Their convictions against abortions are like the first in a series of dominoes. Then we lead them to concern about sexual ethics and standards among young people. This leads to opposition to secular humanism, (which is) the godfather and royal road to socialism and communism."

Terrorist activities among these groups, currently focused on abortion clinics, are usually an appeal to God and Reagan, and a legitimate way of carrying out "God's law." These people don't usually receive a severe penalty for these "morally obligated actions," and are possibly acquitted or receive the light sentence for these reasons, resulting in a legal system with an extreme Right bias. Ann Hansen (Vancouver 5) got life for "morally obligated actions" to preserve humanity. Of course, she was a threat to security.

Peace, love, and individual autonomy,
Jennifer McLennan/ 5750 Malvern Ave/ Burnaby, B.C., Canada V5E-3E4. Correspondence and/or criticism welcome!

MRR:

i wanted to bring up a topic of discussion which I've only seen casually mentioned or brushed by in other issues of MRR. The subject is abortions. In #27 Tomas Beefeater said he "was in an argument about abortion with a girl" and he was against it cause he's "fighting for human rights. . ." You forget the rights of one other human being--the girl who's pregnant. If people like you go and try to pass your "pro-life" laws then you are going to have your hands full of 14-year-old girls who are nine months pregnant, in junior high school and about ready to jump off the local mile-high bridge. And rape victims who are reminded day in and out of their humility and pain by their slowly swelling stomach. Or people like me who want to have children some day but not at the age of 17.

Men have to take more responsibility when it comes to your girlfriends, ex-girlfriends or casual acquaintances coming up to you and saying "I need your help." Approximately six days ago I said those exact words to my ex-boyfriend. I explained that I wasn't telling him that to keep a hold on him, but that I was 16 days late in my period, we'd had sex everday with no protection, and I thought I was definitely pregnant. We talked casually about it and the only two things he could say were "Gee now, everybody's going to think I'm a dick for breaking up with you when your pregnant," and "Oh well, it doesn't matter if those people you told think I'm a dick--I don't have to impress them." He did agree to pay for some of it. It's now been six days and he still hasn't called. I am MAD. He's fucking around with MY LIFE. Thankfully I'm not pregnant but the thing is.... he doesn't know that I'm not. There's no one who could have told him and I sure haven't been able to get a hold of him. It makes me wonder if Ronnie Raygun set up his house as a nuclear bombing site. I can only hope so.

Let's say I was pregnant and he still never calls. With my job, it would take me 2 months to get the money together. By then I'd be three months pregnant. Morning sickness, swelling, tiredness and fright would be top on my agenda. By then I'd need my parents approval. By then, my own life would be in danger. That man is fucking with my life! If I was pregnant and died during an abortion, he would have been as much the killer as anyone! The difference between life and death becomes one simple message on an answering machine, a call to my work or a slip of paper under my welcome mat. I was willing to kill his baby--but I'm not willing to kill myself.

But I'm not pregnant, and I don't need an abortion. But I could have been, and I might have, and that fucker still doesn't know. Responsibility, gentlemen, is the name of the game. I wasn't looking for marriage--I was looking for help. And all I got was shit.

I know he was scared. I was too. But I made no demands on him except for financial support (he gets paid either 50 or 100 dollars a day from his job) and I asked him if he'd come with me if an abortion was needed and he unwillingly said he'd "think about it." Well, enough of my bitching. The guy's a. . .oh, I don't know of any words I can use to describe how I feel about him. I'm too disillusioned, too upset and just too damn tired.

Girls, you're not alone! And if that fucker won't call you please, call him--it's his responsibility too!

Adrienne/ 4416 Clovewood Lane/ Pleas., CA 94566

Dear MRR:

In regard to issue #27, there are a couple of things that I wanted to comment on. First, the implied anti-abortion stance of Tomas Beefeater. Personally, I do not care if that happens to be his opinion or not, but as far as I'm concerned, I can't see how any male can truly make a judgment on an issue such as that. I don't want this to sound like a dose of reverse sexism, but how many of you out there know any (non-transexual) man who has ever had an abortion or would ever be in the position to have one?? I hope that that's enough to make my point clear.

Next, I noticed how much space you devoted to the subject of vegetarianism. I think it's great that people are concerned and that the positive points of the issue are being brought up, but really--almost half of your entire letters column? Doesn't that seem like a bit of a ridiculous amount of space for any topic? 'Nuff said.

The only other thing that I wanted to touch on may seem a bit silly to a lot of people, and that is how many photos in your 'zine (and others) go uncredited. I mean, if someone's interested in who wrote a scene report or who wrote an article, there might also be a chance that they're interested in who took the photos. As a photographer, maybe I tend to notice it more, but I think that credit should be given where credit is due (for ANYTHING).

Well, that's all I have to say, except James from BEYOND POSSESSION, please drop me a line, since I lost your address. Same to you John (you know who you are). Thanks for listening.

Jennifer Habel/ 2001 E. 9th St./ SLC, UT 84108

Dear Jennifer:

Most often photos are unmarked so we can't credit them. Often, photos are done by the scene reporters themselves--sometimes they are marked, and when so, we do label them.

Tim

MRR:

I need to say some stuff about Zabby S' letter (#28) about girls and the punk scene. Zabby, you are right in saying that equality is the most important thing in male/female relations, BUT, just because a girl dyes her hair or wears lots of make-up doesn't mean she doesn't feel the same way. I feel that punk is a way of expressing oneself through music, through a way of thinking and through a way of living. If a girl chooses to express herself in lots of black eyeliner and blue/black hair, then that is her choice, and I don't feel anyone should judge her for that. It may not be attractive in your eyes, but do looks really matter that much anyway? Have you tried getting to know these girls? Under all that make-up there might be a wonderful perosn who likes and respects herself. My hair is very long and I never wear make-up, and quite often I am judged by that as a "poseur." I think that all this judging by looks is complete bull-shit. The key here is acceptance. People have just got to drop the judgemental crap and get to know each other. I realize that this is hard to do--I judge a lot too. It's hard not to hold initial immpressions against someone. But if I hadn't gone on and tried to find out what people were like, I wouldn't have half the friends I have now. Try it for a week. Drop all the bull-shit and just talk to people. Be yourself. It's the only way equality will ever happen. Write if ya want.

Liz Russell/ 842 Chalmers Pl./ Chicago, IL 60614

De-Conditioned

MRR:

This is in response to the de-punking bullshit that you guys published in (August?). Probably no one out there really cares about my story but I wrote it just in case Mr. Fuckhead himself (the writer of the de-punking bull-shit) should happen to have a copy of MRR lying on his coffee table (for the sole purpose of shocking his friends) to read and maybe learn from. My senior year in high school was shit. Everyone was on my back about the way I dressed and the hardcore I listened to. I was also massively depressed and heavily into

self-destruction. I wanted to die. I finally told my folks I needed help. At first they disagreed, so I admitted myself to a psych ward in another town. I had been there about a week when the folks showed up to visit, full of righteous shit. They figured that at last they could get me back to "that nice normal girl who used to live here." They told the doctors to make sure I knew "that by dressing so outrageously I was bringing myself down." Bullshit! The problems I have are because of narrow minds and my so-called friends and my own insecurities. Being a punk didn't make me suicidal, but people thinking it did, did. When everyone is telling you shit, you start to believe it because your own voice goes unheard. After I was out of the hospital (I was there for about 3 1/2 weeks), I was still depressed. My parents wanted to send me back and believe me I'd rather die a tortuous death than go back, so I started to fall into my psychiatrist's trap and I tried so hard to be what people wanted me to be. I couldn't do it, I swear to God (even though I'm agnostic), I couldn't. It physically hurt. So then I started being suicidal again. I went through so much torture inside my mind trying to decide what I wanted to be and what others expected me to be. So now I've decided that as long as I'm happy dressing how I do, listening to my music, hanging out with my punk friends and going to shows, and as long as I don't hurt anyone doing that, then that's what I'm going to do. So fuck that asshole who thinks we should be de-programmed because I feel like my insides were taken out and fucking de-what ever and it almost took my life! So fuck you!
Rille Bates/ 1493 Martin Creek Rd/ Marion, IA 52302

Dear MRR:
Here's a follow-up article to the de-punk, de-metalize article from #26. It's out of a syndicated column which my town's newspaper carries.

'Tween 12 & 20

Dr. Wallace: We are a couple of teens who detest punk music and the punk way of life. Our parents attended a conference recently on "heavy metal" and punk and brought back some very interesting materials, including Rules To Depunk Or Demetal. We have adopted them, and when school starts in the fall, we plan to have a "Depunk" club, and I know we will have a lot of members. Here are the rules:

1. Not to dress in any style that represents punk rock or heavy metal.

2. Not to wear hair (dye or cut) in any style that represents punk rock or heavy metal.

3. Not to associate with known punk rockers or heavy metalers.

4. Not to wear punk rock or heavy metal accessories — jewelry, spikes or studs.

5. Not to frequent any place where punk rock or heavy metal is the main interest.

6. Not to listen to punk rock or heavy metal music.

7. Not to write or draw punk rock or heavy metal.

8. Not to possess or display any punk rock or heavy metal material or posters.

9. Not to tattoo, cut, harm or injure self in any way.

10. To keep parents informed of whereabouts at all times. — Brenda and Jan, Anaheim, Calif.

Girls: Thanks for the useful information. If the punk scene disappeared, the people who sell Army fatigues, black Army boots and black nail polish would be in the unemployment line.

People like this are just making everything worse. "They" can dress like "they" want to and "we" can dress like "we" want to. Anyway, what does the way one dresses, one's hairstyle, or music preference have to do with peace and unity? Apparently Brenda and Jan don't give a shit about that, their "de-punk" club will surely succeed in putting walls up between students in their school. Check out rule #6. . .by blocking themselves off from certain music (books, art, etc) just forces them to have an even narrower view of the world. Well, I guess the letter to Dr. W. speaks for itself but, one final comment, I hope that the HC scenes around the world do accomplish more than simply keeping the people who sell army fatigues, etc., employed.
Michelle/ 102 McCormick Dr/ Dekalb, IL 60115
P.S.--Comments to the wise (sic) Dr. can be directed to any paper that carries his column. My paper's address is Dekalb Daily Chronicle/ P.O. Box 587/ Dekalb, IL 60115

Dear MRR:
Concerning the "Live Aid" spectacular, some people may feel that there are contradictions inherent in megastars from the rock'n'roll circus raising money for people who are dying of starvation. Indeed, it is not hard to conclude, in looking at the broad, world situation, that the event did reek of appalling hyprocisy.

As we know, the whole Live Aid/Band Aid/US for Africa project was set up as a response to an urgent and horrifying famine in Africa, to raise money to save lives, and to rebuild peoples' lives again. It was extremely fortunate from its outset in that it had a high media profile, and although this has been exploited to the full by Bob Geldof to raise an admirable sum of money, an unprecedented opportunity to get across to millions of people WHY famines occur in the first place, and who is to blame for them, was neglected--Live Aid hardly touched upon these basic isues.

The reaons why famines occur are often mistaken as "overpopulation," or "draught." What is really responsible for world hunger is the exploitative grip in which the "developed" world holds the Third World. Western banks loaned huge sums of money to the Third World in the 1970's to make profits from the resulting interest payments; since then, interest rates have shot up, resulting in masive debt problems for many Third World countries (like Ethiopia). To get out of these problems, Third World countries are having to export food they grow to earn foreign currency, and the amount they grow for home consumption has fallen. Often, this exported food is wasted here in the West - for example, African peanuts are used to fatten up cows in the European Economic Community, only to produce beef and dried milk mountains. The EEC also uses its dominance to subsidize its prices on the world market and thereby devastate the economies of Third World countries. Having destabilized Third World countries, the West exploits this in turn by its high-pressure selling of arms to them when their money ought to be spent on food. (The USA is the largest exporter of arms to the Third World--followed by the UK). And when it comes to giving aid to the Third World, governments often only do so if it benefits themselves as well. Dan Ellerman of the U.S. National Security Council said last year: "To give aid to a country just because its people are starving is a pretty weak reason." It is only because the Third World is in such an awful situation that things like draughts sometimes prove disastrous. If it wasn't for the underlying conditions, African countries would be better able to cope with such things. When Geldof, et al., refer to the problem as a "national disaster," they're only telling part of the story.

The profit-craving, exploitative ideology responsible for world hunger dominates the West's political system, and runs through all aspects of its culture--including the rock industry. Rock stars tend to be very rich people--gaining their wealth through the exploitation of people in the West. Their record companies hype them up and enforce upon us a culture through which we are enouraged to throw exorbitant amounts of money in their direction. A couple of Live Aid artists transcend this criticism, eg, Paul Weller here in the UK, by using the massmedium of pop to transmit progressive views--but these didn't use the event to anything like the degree they should have.

Therefore, Live Aid, in raising money for famine victims, confronted us with astonishing hypocrisy. We had, for example, singing to feed the world, Paul McCartney, who earned 25 million pounds in one year, 1980, alone. When Bob Geldof bellowed to us on t.v. in the UK "You have money, give it," he had a good point--most of us live far more comfortably than somebody who is starving. But he would have been more to the point directing this remark at our super-rich rockstars, many of whom might have only taken part for the sake of their images anyway. A few days after the parasites helped to feed the world, our national press gaily reported that Madonna had bought a 1 million pound apartment in New York, and that during his set, Paul Young was wearing a 500 pound jacket. The press didn't even mention the blatantly obvious hyppocrisy of these self-righteous clowns, but then again they wouldn't--the press are part of the same system.

Live Aid, incorporating the presence of members of the royal family, was put forward as a caring gesture of a humane political system--our consciences could relax. Anyone who casted doubts on this political system, and who tried to pinpoint the real causes of hunger was branded as unsavoury. The Austrian Band Aid video shown on Live Aid day, which was heavily political, was undermined when its English subtitles went missing. In the German contribution, however, Udo Lindberg succeeded in making a vital speach, demanding that people unite against the obscenity of millions being spent on arms while others starve--but in doing so, brought a flood of complaints from viewers conditioned to believe politics didn't come into it. The horrifying film clip of starving children shown to us served to make us all feel awful, without explaining what caused its harrowing scenes, and where the guilt for them mostly lay--i.e., with our capitalist system.

The Live Aid/Band Aid project has played a precious role--it has raised millions, and saved many lives. We shouldn't underestimate the sincerity and hard work of such organisers as Bob Geldog, who was aware of the ironies involved in the scheme, but who realized that if you wanted to raise the largest possible amount of money in the shortest possible time, you had to use the glamour of rock, no matter how pathetic it appeared.

So did the end justify the means? The Live Aid/Band Aid project was definitely expedient, and magnificently saved many lives by being so; but with the West's shallow rock stars and cosmetic charity being paraded as heroic, we run the risk that our brutal system is applauded and supported, thereby endangering Third World peoples with the same suffering in years to come. The most sure way of ending famine in the long run is to end the world set-up responsible for it, and therefore Live Aid will only have been truly succesful if people are driven by the hyprocisy through which the money was raised to realize that our system's values are responsible for poverty and famine in the Third World, and act against them accordingly.

We can try to change the murderous set-up in the UK by supporting, for example, Oxfam's "Hungry for Change" campaign, and taking part in their Parliamentary lobby for real political reform on October 22nd. In the US, People can--as recommended by MDC in their "Millions of Dead Children" record (which is really informative, I recommend it)--get in contact with The Institute of Food and Development Policy, 2588 Mission St, San Francisco, CA 94110, (415) 648-6090). They work against the real causes of needless hunger.

Bob Geldof has said "It's not really pop music's job" to do such things, but that's a cop-out. Rock musicians must protest against the world system--in doing so, they would invite predictable scandal from the media and would be renouncing the ideology by which they have become rich--but only then will their concern be convincing.
With love, HUW, c/o "The Bunker"/ 29 Stockton Rd/ Sunderland/ Tyne & Wear/ England.

Reach out and....

Dear MRR,
Thanks for your August issue, especially the interviews with more "ancient" bands like The AVENGERS, DK's, SUBHUMANS, and DOA. You brought up a lot of stuff about how things have changed in the last few years and pinpointed some of the problems that undermine and ultimately difuse a potentially great alternative rock'n'roll "scene'. I think that it goes without saying that violence at gigs is a problem. I'm glad that you also mentioned other, more subtle problems, things that detract from the quality of the performances themselves-- like bands who lose a "cutting edge" because they are immitating instead of

innovating, or stupid, sexist, unoriginal lyrics, or audience members who are unwilling to look below the surface of other people at shows and take it upon themselves to criticize others who might look or dress a little "out of uniform".

I can't tell you how many times I've gone to a show lately hoping for the best, but found myself gravitating towards the bar and then leave feeling disgusted; disgusted with the assholes who stepped all over me, or the cro-mags who beat the shit out of someone, or worst of all, leave feeling like I've just wasted my time on yet another shallow, generic show by a bunch of people who could give a shit, or didn't know any better.

Hey, I realize that it's impossible for any band to crank out a phenomenal performance every night (well, maybe The RAMONES can), and I'm going to admit right here that I probably don't know the half of it because I'm just a fan, or worse yet, a consumer! But some of us consumers feel very strongly about shows and alternative music. I could shrug the whole thing off if I hadn't seen a few shows that have made a strong, lasting impression on me...nothing else can get to the (often times ugly) truth about life in 1985 faster than punk rock!

There's so much BULLSHIT everywhere! So, as for me, I'd rather be involved with people who could express a little intelligent outrage, some humor, or take it a step further and enact a few solutions. Look at all that money all of those assholes raised for Ethiopia. It seems to me that the "underground scene" has a lot more energy, is more honest, and is a lot closer to the realities of poverty, injustice and sexism (to name a few) than more commercial mediums. Think about it bands and fans...and let's go!

A consumer, Oakland, CA

MRR:

A thought on what Tim said in the Penelope (AVENGERS) interview: "punk has become like a real society, it contains sexism etc. . .maybe it's good. . .easier to make a point. . .painful. . .but realistic. . ." I say-- fabulous analogy. People talk as though (punk) were some specific and holy thing and anything that happens that's bad is like tarnishing and tainting this holy thing when really it's just a sub-society. The people within are the same as those without. Our advantage is that we are tied together by the music and the whole underground network. We can actually communicate and influence. Those with sexist and racist views can be reached and told and maybe changed whereas (outside) they probably would not. To feel that any punk is one thing, the only way to be, is a horrible and damaging conception. You don't have to hang out on the streets and ask for change or look the part of a (punk) or hate your parents or hate the usual institutions like marriage etc. Like Penelope and DOA can try and reach other walks of life, it isn't "non-punk" because there just isn't such a state, it's just punks doing another positive thing. Progression is dealing with the Big Society, not hiding. I feel contempt and anger at people who constantly ask me "why do you do this, why do you do that, why can't you do this, EVERYBODY gotta do that eventually." I would like to scream and be rude but it's of more use to tell them tactfully what ignorance they display. It may not work (now scream) but then, it might.

Then, what Penelope said about unity: "I don't like violence, I don't like thrash, these (kids) have their own rules and I don't fit in." Well I hope that doesn't mean she's going to turn away from it. Unity doesn't just come from listening to thrash together, it comes from liking the person. If they're viiolent, try to help them realize it's nonsense. Dont' just turn away. (Don't be "good Germans" like in Dachau).

Tamra/ Lost in Space zine/ 8300 Del St/ Anchorage AK 99502

Bunker Blues

Dear MRR,

Yesterday when I received the new issue of MRR, I read with extreme attention the letter pertaining to Raunch Records sent by the U.S. Customs. Most of you were probably amazed by it, but not I. I have seen this (censorship) happen not only in your country but in other so-called democratic countries like here in France.

I work with Bunker, which is a record shop, distributor, and now a record label (among other things not mentionable). Three months ago, we faced the same problem as Raunch. We were waiting for an important order of U.S. releases, and after a month of waiting we recieved notice from the Customs in Grenoble. The Customs people had opened the parcel (RATTUS, CRUCIFIX, etc.) and immediately seized all the records because they were deemed "obscene and shocking". Our first reaction was to ask for an appointment with Customs, but their answer was "Useles: we have to bring the records to the police for advice". They even brought the records to our equivalent of the F.B.I.--no kidding! After a week of anxiety, we complained to the Chamber of Commerce, and that same day the seizure was suspended, under the condition that we not "show the records to public sight". We finally did get the records back.... minus a few.

This is only one of numerous problems a distributor has to deal with. Speaking of which, there is a 10-15 day delay between the time Customs receives a parcel and when it's delivered to us. Sometimes it takes 2 months between the time they receive the package at Customs and when they deliver it to us. Also, there is a tax of 33.3% on both the records and postage!

But the Customs are just a pawn in a crazy game. What about the Postal Service? Do you know it takes 4-6 weeks to get a record from England; 6 weeks to 6 months from the U.S. or Australia; 6 weeks from Holland or Italy; (and bizarrely, just 1 week from Sweden--a mystery we'll never be able to solve)? Often we get letters saying "Send our records by airmail you blockheads". Sure, we won't be wasting time, but money! Do you know how much it costs to send a package of 20 lbs. or more? And then the tax, etc? Then the record appears for $12 or $15 in our catalog. No way! Our goal is to sell import records at the cheapest prices. We never charge more than $8 for a U.S. LP, $4-6 on domestic French releases. It's the same "politics" for EPs.

So, our financial possibilities are limited, and that's why we have to follow certain rules:

Deal direct with bands and labels (saves time & money, but is a big hassle & one must be well organized.

Avoid dealing with foreign distributors, unless we can make alternative deals with them.

Choose releases according to their wholesale prices.

Use surface mail most of the time (if I'd have asked that our packages be sent by air from Brazil or Australia, we'd have to pay 200% in taxes).

Don't invest too much money into any one release unless we're 100% sure it'll be sold very quickly.

Try to pay our orders in advance (consignment is like a sword ready to chop your head off. We prefer to pay 50% in advance & 50% the day of delivery).

Settle all our back invoices before ordering more, even from other bands or labels.

With this list, you can see some of the hassles a distributor gets. And these we listed just concern importation, and doesn't deal with the headaches of promotion, ads, catalogs, relations with customers, shipments, etc. We've heard too many people complain about distributors (of course sometimes they deserve to be the target), but don't you think distributors also have their own problems with bands & labels, especially when we have to get in touch with them just to sell their records?

So, you can make the distributors' task easier. The fault, if there is one, falls on both sides. It's hard work to get the records, and sometimes it takes a long time to sell them. Do you think that the independent distributors smoke cigars, drive cadillacs, and are submerged with bank notes? Fuck no! The money doesn't roll right in; otherwise we wouldn't have to give up our record shop by the end of the year (but we'll still concentrate our efforts into the distribution & record label) and we wouldn't have to borrow money from our friends to put out our first release. In our opinion, all the distributors who specialize in punk/HC take a very big part of the scene. It's obvious that they are really into the music and that their job is, in fact, to share their passion for this fuckin' great music with you. Unfortunately, nothing is for free.

Gerard Miltzine/ Bunker Distribution/ 1 Rue Lakanal/ 38000 Grenoble/ France

P.S. We'd like to say we very much support Brad & the people at Raunch, hoping their problems with Customs will be cleared up.

P.P.S. Warning to all bands: if you want to have your records distributed in foreign countries, print special covers for exportation if you judge the original "obscene and shocking" (that's just a joke. We won't let Customs officials harass us. Never!)

The following letter was sent to us from a punk who emigrated from Poland to the U.S., in which he compares the educational systems of the two continents.

The American system of education differs a lot from the European. The main aim of this article is to warn unaware people of just how brainwashy it is here in the U.S. of A.

To understand it better, here is an extremely shortened history of myself. In 1980, we left Poland and went to Algeria. In '83 we moved to West Germany, and then in August of '84 we started a new era in the U.S.

Because of our travelling, I did not graduate from high school and decided to make it here in Miami. After some bureaucratic loads of paperwork and going from one place to another, I finally became a student of Miami Southridge Senior High School. As in Europe, the school had a name, but over here no one cared about that; this school (and students) are called "Spartans". After being admitted and having talked with the principle, my feelings were very much mixed. Everybody kept saying "You'll love it" with a plastic smile on their faces. As a person completely new to the U.S., I had no idea of how dangerous and brainwashing "school spirit" is. This, and the very way a student is treated are two enormous contrasts.

About a week after I first entered the building, I had a chance to see something that sent shivers down my spine. The principal and "attendance officer" made a speech to all students about new rules this year. They were openly saying how little they care about what we are, and how hard it will be to miss a day of school, be late, or disobey the authorities. What shocked me the most was that they were doing it, using words soft enough to fool the whole auditorium. I must agree that my principal has a gift of giving insults with a smile. Every 2 sentences he added: "Dear Spartans....We love you!" and the crowd would go into a hysterical craze, yelling "Yeah!" and looking at him like he was a god. I was silent and shocked. I saw the principal in a Gestapo uniform and a huge swastika behind him. No one seemed to notice what he was saying!! A girl next to me looked at me with disgust because I was not showing my "spirit". This was the first time I really understood how dangerous it is.

Everyone knows that here in America you have a right to choose what you want to learn--you choose your own courses and they show you how "free" you are. It is not true!!! In Europe (let's use the example of Poland), one goes to primary school 8 years, then high school for 4 years. In the first 8 years, everybody learns the same things, and in the last 4 you have a choice. You choose your school and the direction you feel best in, like math, history, etc. I went to school in Poland for 8 years. At the beginning there were 32 people in my class, and by the end 27. By "the end" I mean after 8 years. A class is a class--not the whole school. We were together each lesson, 6 hours a day, 6 days a week, for 8 years. Now one can really talk about some sort of solidarity and knowing each other! Once you choose your class in high school, it is the same for the next 4 years. The American system prevents any kind of solidarity

at all, making people blind with the idea of "freedom" by choosing classes. I never spent more than 2 hours a day with the same person here! How can one know others really well in such a situation? No way. I saw over 200 people in 6 hours a day here, and 26 for 6 hours a day in Poland, 27 people 6 hours a day in Germany, and 32 in 6 hours a day at a French school in Algeria. Of course I did not only see 26 or so, because there were more than that at the schools and there were breaks between classes. And no one cared about the name of the school and phony school "spirit". As I said before, this is the most dangerous thing about the American educational system: following the leaders, conforming (everybody in the same t-shirts, going to the football games dressed as schooly-like as possible and going nuts over a bunch of idiots who can barely read and write--everybody knows how they get their credits and are pushed from class to class in the name of the "Spartans" or "Bulldogs" or something). Blind as newborn cats, almost 100% of the students are PROUD of being part of this school, not another, and if told to, they would do ANYTHING in the name of it.

Let's get back to the education itself. In Europe, they (authorities) tell you what to learn, but believe me, people leave school with far better educations than here. Here, even after a long history course, kids still do not know who was the second president of the U.S., nor do they know that (and why) there was a Civil War. We are talking about a lack of basic knowledge here. I don't want to say that all people are like this, but a scary majority is. Another thing I'd like to mention is the way a student is really treated. I have NEVER seen "hall passes" in Poland to go to the bathroom. Do you still call that "freedom"? Fuck no! One comes to class 30 seconds after the bell and--trouble! They will spit on you, step on you, but 10 years later you will still be proud to be a "Spartan".

To be honest, I would say that a student in America has about 3 times LESS freedom than one in Poland. Of course I realize that it might be difficult for you to believe this, but it is true. The big difference between Poland and America is that there students usually detest their schools and oppose the authorities as much as they can, whereas here they are openly being stepped on but are still proud to "belong". Seeing all these people in "Spartan" t-shirts, I asked 20 of them if they knew where Sparta was, and only 3 answered correctly. I heard someone say "This is the best school in the world", and I asked him if he ever went to another. The answer was: "I was born in Miami and never went outside the city more than 20 miles."

How many of them are like this? I don't know, but one thing is for sure: the school sprit leads straight to blind nationalism, because it's all "We're number one!", right?

Everytime I said outloud that something was fucked up here, there was an avalanche of "So why did you come here if you don't like it?" or "Why don't you go back to where you came from?"

I won't say that all in my school were so brainwashed. There were a few who had brains, but closely associating with me was dangerous for them. Only one person in this hell tried to see the way I did. He went to a few hardcore shows, and at the last one we were stagediving together! It makes me really happy that I succeeded in helping open someone's eyes.

So, to you all out there--keep on fighting! It is no accident that so many people leave high school so stupid--It is much easier to rule idiots than intelligent people. A good question is: why is the educational system so much better in the Communist regime in Poland?
Vadec Lobza/ 5920 Sandhurst Ln #131/ Dallas TX 75206

P.S. I need some help from people living in the Dallas area. Once again, my family has to move. In 5 years we have moved 5 times. Believe me, I've had enough of it!! It's always the same: just when I start feeling a little bit at home, we go and I lose my friends. Last time it took me 6 months to meet one person I could talk to that didn't live 20 miles away. Moving to Dallas, it will take me ages to find out about the scene and all the underground life there unless some of you there can write to me. So, please write to this Polish punk who's life has played another "joke" on him. The address above is of a friend of my father, where I will be staying at first. Please include your phone number so I can call you! Thanks.

Still alive & kicking

MRR:

I just thought I'd write and tell you about our gigs we organise down in Newport, Wales. For those people who are disillusioned with gigs these days why not come to one of our cheap sweaty fun gigs which all live up to their name. We've done 13 so far and #14 is HUSKER DU in September, one of the only 5 British dates they're doing, but 3 of us are going to all the others too. We know how to enjoy ourselves unlike most people these days, who just sit at home on their boring overfed arses and moan about nothing happening instead of getting up and doing something themselves. Don't wait for others to do it for you. Anyway, all our gigs are benefits. 1st it was for the Miners Strike Fund, then Ethiopia (eat your heart out Bob Geldoff), and now Greenpeace as well. I know most of your readers will be a bit too far away to come to our gigs but I thought if people come to visit the U.K. (though God knows why) we do one gig a month usually and they're always fucking great. If any U.S. bands are touring over here we'd like to know if they could do a gig for us. Anyway, cheers for listening.
Stephen Court/ Basement/ 73 Richmond St/ Totterdown, Bristol, England.
P.S.--Anyone who reads this and is interested in swapping records please write.

Dear MRR:

Hiya, this is a sorta scene report for Durham, situated in the Northeast of England (near Newcastle). It's really fucking dead here. Yeah, there's loads of punks and skins. . .they're all racist, sexist and fuck knows what

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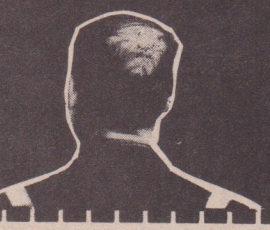

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else. There's only a small number of us who've opened out and think (Bighead or what!) There's no bands (punk/skin) of any real consequence here either. Yeh, most around Durham just seem to be going nowhere, no direction and an ultimate waste of life! It's real sad.

So's to try and cut some of the shit away, we're having a real good go at geting a musicians collective off the ground. I suppose the nearest I could base it to is B.Y.O. (??) but I dunno really. Anyway I'll tell you about what we're doing:

It'll revolve 'round Fowlers Yard. This place used to be quite popular but is hardly used at all anymore. It's still in good condition too. The collective will be used for any music and band wishing to play. (It's not only the punks who've fucked around here). It costs nothing but a little time and thought for any band/individual who wishes to use the facilities available. We've got a fairly ok drum kit and a bit of other stuff and should be getting a new good sound P.A. too.

There's also a practice room for bands, a room to hold any meetings, photo-copying and stencil printing equipment, as well a scene printing (for poster and t-shirts) plus photographic equipment (incl dark room) and woodwork equipment. We've got loads of stuff and no one at all hardly to use it. So where are all the alternative people? Come on, get involved and use the fuckin' stuff we've got to offer. The addres is (Darrell) Fowler's Yard/ Back Silver Street/ Durham City/ Durham, England. So any bands/individuals interested should get in touch as soon as possible. Anyone wanting to exchange ideas/thoughts should also get in touch at my address or Fowler's Yard address. At present we are a few positive-thinking people. But things (with your input) will grow, and grow, until we become strong and are a tough force to be reckoned with and can't be ignored. A voice through thought and expression of thought. So write!!

Darrell.

Clubbed!!!

Dear MRR:

This is a warning to all bands and fans across this wonderful land: BEWARE OF THE CHANNEL. Yes, you've heard it before and you're wondering why. Well there are two major reasons.

First is their patron policies. Slam dancing and stage diving are not allowed and if you even try, you're out on your ass. Stage diving is not allowed because a kid dove off the stage broke his arm and his daddy decided to sue. (I'm not sure of the other details). Maybe a disclaimer at the door or on the ticket could have/will save their ass.

Slam dancing, by their definition, is not allowed either, and as of late the muscleheads have begun to crack down. The smaller the kid the easier to enforce. At the DOA show on July 7, the bouncers decided what slam dancing is and started enforcing. On Jully 14 PSYCHO/ RAW POWER/ MARGINAL MAN played there to a group of paranoia-ridden kids. Why? Hulk Hogan and Andre the Giant were on guard. I'm not sure how many, if any, were thrown out during RAW POWER but the real problems began when MARGINAL MAN began playing. By their second song things started moving.

I saw it coming when blockhead#1 was keeping an eye on the pit. Well, he jumped into the pit and told everyone to stop dancing. Next thing, I see blockhead #1 pounce onto victim #1 who is about half his size. Blockhead #1 puts victim #1 into a headlock, so victim #1 put up a little struggle and blockhead #2 decides to go in on the fun. They manage to move victim #1 out of the pit and proceed toward a wall. Victim #2, me, ran over to ask one of the bouncers to take it easy. I placed my hand on his huge arm and asked him to take it easy. So blockhead #2 turns to me and tries to grab me, I back up, he persues and finally grabs me. I gladly head for the door favoring my bodily condition as it is, and he helps me to get out of the door.

Not only did they want to kick us out but they were really wanting to attack us while outside. We head to the parking lot where we find many others.

A petition was started and everyone who was thrown out signed it gladlly. The petition said that we oppose Channel policies and that until they are changed we will boycott The Channel.

Finally about 25-35 people must have been thrown out. From what I've heard, inside, people were slamming in a big chain and finally after Mike Gitter (promoter of the show) said "Do you guys want to have shows here anymore" and everyone yelled "no" The Channel turned power off on MARGINAL MAN. They attempted to keep playing but that was futile.

People were then ushered out and began signing the petition. Simultaneously police cruisers start arriving, one, two. . .seven and a paddy wagon.

People stayed cool, thank God, and the police and the rain cleared the people out.

Now it was time for the bands to get paid. This is the second major issue about The Channel. This information was told to me by Chris Biano of RAW POWER who was there during the money dealing. Originally the cover was to be $5 but Mike Gitter wanted it raised to $6 in order to give the bands $3 and the club the other $3. Well Chris (RAW POWER) and one person from MARGINAL MAN and PSYCHO, Mike Gitter, and 2 bouncers escorted them to get paid. Chris told me that Mike Gitter was not even allowed into the room. They proceeded to divide up the money taken in, about #1100. They took $300 right off the top to pay for rent of the club, then they took $500 as their part of the cover. This left around $300: MARGINAL MAN: $130; RAW POWER: $100; PSYCHO: $30. And Mike Gitter took $30 to pay for phone calls, flyers and shit like that. These are approximate from what I heard from Chris and any inaccuracy is purely accidental.

Is this fair? I don't think so, and many other people don't think so. So now what? Well, it's time for Boston kids to start getting hall shows rolling again. And not only getting them rolling but giving a fuck about a dying scene and try to revive it.

One other note is where were the kids helping the kid getting his ass kicked? I interjected thinking that I'd be supoprted by many others, but I guess not.

I was able to put on a hall show in W. Mass with 120 people at $5 and was able to pay RAW POWER $408. I'll be going to school soon so I hope the kids in Bean-town get off their asses.

One last comment. Mike Gitter has the petition in his possession and I've also heard rumors of people buying an old factory (real cheap) to put on shows. Also, Channel boycott flyers are popping up in town. And hall shows are starting again. So kids, it's up to you! Comments welcome. Take care, Terry McGovern/ 16 Laurel Dr./ Scituate, MA 02066.

Dear MRR:

This letter is by way of a warning to bands who wish to play in New Orleans. It concerns a club, a new-wave/techno disco called Capp's. Starting back in late June, this club began to hold hardcore shows, and there lies the problem. This place sucks, to put it bluntly. Bands werre booked here for all of the month of August and have been for September as well. Bands: DO NOT PLAY HERE!! If you are unfortunate enough to have already been booked, write to the address you see at the end of the letter for more decent treatment. I will now give you a listing - incomplete, I assure you - of this club's ludicrous practices (sorry if this takes up a lot of space, but even a person with their eyes closed and their head up their ass could tell you that this place is nothing but a ratfuck):

1) Capp's shows start anywhere from 3 to 4 hours after the advertised time (usual hc delay is about 1 hour), during which all they play is the most abysmal meat-market disco crap. People are hassled extremely for going out and then coming back in, so one is forced to hear this shit. Some people who leave repeatedly are not let back in.

2) Capp's charges thirsty slammers on the verge of collapse 50 cents for WATER--no ice, just water.

3) Capp's gives the most outrageous I.D. hassles you could possibly imagine. It literally borders on the comic. When the OFFENDERS played at Capp's on Jully 11th, the doormen refused to let in the singer because he didn't have an I.D. The bar refused to believe that he was in the band. They went on only after a great deal of time and hassle. Needless to say, Capp's doesn't do all-ages shows.

4) Capp's does no promotion of shows. Therefore, few people (30-40) turn out, and the New Orleans scene gets a bad rep with bands. When A.O.D. played here, Capp's put a few flyers on its door and the telephone poles right outside--the city used to get plastered weeks in advance of a gig!

5) Capp's is a fascist establishment. One of the owners saw some friends of mine putting up flyers for our No Business As Usual event, and he proceeded to tell them that they were "fucking commies" and "the cause of all the world's problems" and that "when the shit hits the fan they should be the first ones up against the wall." My friends proceeded to cut into his shit, at which point he declared that the most vocal one was banned from Capp's. This "ban" on a person who did nothing except call a spade a spade has been in effect ever since, enforced by Capp's Nazi-type bouncers.

6) Capp's has brutal bouncers armed with police flashlights (the kind that double as clubs). At the OFFENDERS, I watched them beat someone to the ground with these clubs, whereupon they started kicking him in the face and head. It was really a frightening sight, and of course our old friend mob psychology was there, telling all of us to wait for someone else to help the guy. No one did. Later at the MEAT PUPPETS, however, the most vicious one got his ass royally kicked by the victim and his older brother. Still Capp's persists with its shit.

7) Capp's jacks up the prices for these shows outrageously. They also steal shows, with the help of the pigs with whom they have very good relations. The CIRCLE JERKS on June 21st was advertised as being $5 at the N.O.R.D. rec. hall. A person from Capp's was one of the people putting it on. At the last minute, the cops "suddenly" said the show couldn't be held there. This person hit upon the brilliant idea of having it at Capp's, with a cover charge of 8 bucks. Other offenses include charging $5 for 2 bands, and $4 for 1 fucking band. There was a time not so long ago when us swamp-cores would get 5 or 6 bands for $3, all-ages. Why the high prices? Read on.

8) Capp's, as you have probably already guessed by now, screws the bands who play there upside down and backwards. Capp's keeps <u>sixty percent</u> of the door money. Yeah, 60%, no lie. ADRENALIN O.D. asked for 100 bucks to play; they got $36. That's an embarrassing shame. FIRE, a kick-ass local band (STOOGES + RAMONES + PISTOLS + SLUTS + shitloads of LSD) refused to play in front of A.O.D. because they didn't get paid for their last gig at Capp's (FIRE & UPRIGHT CITIZENS: $6). If you play here, you will get taken for a ride to the fucking moon and back. If you <u>do</u> play here for some insane reason, get a written guarantee from Capp's for your money - otherwise you may not see it.

I know this has been a pathetically long letter, but our fucking scene is on the line here, and somebody has to do something about it. What I want to emphasize to bands that have gotten mistreated by Capp's is that it is not the New Orleans scene doing this shit; it is one asshole establishment. We want shitloads of bands to come here, and we will see to it that you get more than a fair shake. So please, for your sake and ours, avoid Capp's at all costs. To play in New Orleans under non-profit, reasonable promotion, write to: SWAMP RATS/ P.O. Box 554/ Metairie, LA 70004-0554. Send us your address and <u>especially your telephone number,</u> so that we can get in touch with you quickly to book gigs. Sorry it's been such a long letter, but it needed to be said quite badly.

Thanks for listening! Peter/ SWAMP RATS
P.S. We can take care of a place for bands to stay easily.

Punkerama

MRR:

It might seem a little late, but here's my reply to Louie LaSorda's letter in #22.

Dear Louie--you're saying hardcore is dated, and those who like it are in a time warp. Now who the fuck is? HC, or thrash for that matter, didn't emerge until 79-80,and because of its speed it was something completely new and original. Metal, however, has been around since almost 20 years now, even speed metal already existed during the 60's (listen to DEEP PURPLE's "Flight of the Rat"), and I really can't say that kind of music still moves me after all those years of macho rockstars jacking off with their oh-so-expensive guitars. Thrash has just begun, the possibilities with that sort of music are still enormous, and still all "non-punks" I know don't know what to think of it when they hear thrash/HC for the first time in their life. Most people think it's just unlistenable noise, but I (and most readers of this rag) can definitely hear the melody in bands like NEON CHRIST, SCREAM or the OFFENDERS.

I guess you still haven't got used to HC/thrash yet, or you've never liked it actually. And now you're accusing us of being narrow-minded! Hell, for years I've been into sixties stuff before I started listening to hardcore, and playing it. Thrash still is a revolutionary step in rock music, after rockabilly, 60's music, and the RAMONES, and you are living proof of it.

Peace, Nielz/ GEPOPEL/ Erosplantsoen 18/ 1131 WL Volendam/ Holland.

P.S. I agree there is some "generic" thrash around. . .but in any other music form there are generic bands too, and perhaps even in a much bigger percentage.

MRR:

It seems that many of the letters that are sent in have to do with the face of how much the punk movement has died. This seems to be one of the most popular subjects next to "speedmetal" or nazi skins. In Philly it seems that we do not have the problems that are always mentioned about in New York and other such places. It is depresing to read letter after letter about how good it used to be and how terrible it is now. I've only been going to shows for the past two years and like what I see. At the shows you are accepted if you look "normal" or if you look like what everyone thinks a punkrocker should look like. This is the way I think it should be, although other close-minded people disagree. Why? It matters not how we look but only if we share a common goal and path of thought. To me this seems to be a progression instead of a step backwards as I keep reading. I welcome any responses, especially if you disagree, as I am sure there will be a lot. Please write and tell me what it was like in the good ol days that is different from now. I think more time should be spent on thinking about how we can make the scene better than always complaining about how bad it is. Anyone in the Lancaster area please write. Glenn Walter/ 473 Tennis Ave/ Ambler, PA 19002

Dear MRR;

What is wrong with the so-called younger generation of punks? I am a 15-year old female, and I wear anything I like. If it happens to be the "punk" fashion of today, well shit, I guess that's too bad for me. I don't consider myself "punk" even though I like the music, and I have been directly in and around the OLD punk scene for a good seven years now. And then some "punks" (ha, ha) dressed in appropriate punk attire, not missing a detail, come up to me and give me shit about being a poseur. I don't consider myself "punk" even though I may be more "punk" than they are. They don't know me, or anything about my mind and backround. I've asked some of them how long they've been "into punk" and the normal is one year, and they are proud of it. They think they are better than you, even though they don't know you. I think that is pretty screwed. Oh, and them some of the old generation of punks give me shit about being a poseur. Why can't punks, young and old, try to become friends with other people, instead of going around with a snotty look on their faces. I have different types of friends, from acid-heads to straight-A+ students. They are all cool, who cares what they look like. I also like different kinds of music, from punk to ska to oldies to classical. I like it all, and I'm not ashamed of it. So just be yourself, do what you feel like, and try to be nice to the person sitting near you; it doesn't hurt. Any comments, write me. Comments, good or bad, welcome. Love to all. Aundi Staunton/39 Paloma/Venice, CA 90291

MRR Readers,

I'm getting so sick of society using the phrase "Punk Rockers". I really get defensive if someone calls me a "punk" cuz I'm not! I'm a demonstrator. Then people say "what are you demonstrating? Violence and Hate?" That's the problem; if punks would think more about the reason we're here instead of violence and self-destruction to prove our point, maybe we'd get somewhere. The punk scene is growing so much, maybe too much. Punks don't make a statement like they used to. Before we were a threat to society, now we're a joke. I used to be proud to be part of the movement but now I'm becoming ashamed. Why? Because at first "everyone" was "one" and now punks are all fighting each other. It shouldn't be that way. We've got too many people fighting us without the help of each other. Fuck it! Fight, but together, it's our only chance to make anything happen. We're not here just to be laughed at, are we?

Patty Graves/ 10764 Devonshire Cir/ Penn Valley, CA 95946

MRR:

Punks! Skate punks, beach punks, funny punks, political punks, commie punks, peace punks, nazi punks, fashion punks, semi punks, skinheads, nazi skins, skinners, commie skins, skate skins, etc. . .

Hey man, what gives?

T.R./ 50 Blvd/ Pequannock, NJ 07440

P.S. And of course, poseurs

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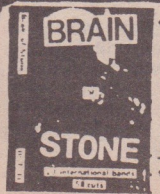
#19 · INDIGESTI - ITALIAN PUNK, STUDIO, DEMO, LIVE 81-83' "IT'S GREAT! I'M GONNA PLAY THE SHIT OUT OF IT ON MY H.C. SHOW!" - CHARLEY INFECTION, PSYCHO/CANCEROUS GROWTH. Hey - thanx + for all who've written + for all who read these 2!

#25 (B.C.T./E.S.T. 012 SPLIT) THEY DECIDE... YOU PAY. - ITALY - CCM, P.S.A., CANI, LONDON 77', KINA, VIVISEXIONE, IRI + 2 MORE 26 CUTS IN ALL! "Another EXHAUSTIVE COMPILATION!" - FLIPSIDE/AL. "THIS TAPE RIPS! FROM OPENING TO END!" - TASK FANZINE.



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#16 - SENZA TREGUA · GDHC COMP · 60 MIN · STUDIO '83 · CCM, WARDOGS, SDP, + 5

DEAR MRR:

It was interesting, and even funny, to witness the avalanche of mail in response to the column by Mykel Bored on the dreaded vegetarian threat. Sometimes I get the feeling Mykel Bored likes to sit around thinking of things like this to write about, just so dozens or hundreds of people can write to MRR's editors telling them about how fulla shit Mykel Bored is.

At any rate, I can see at least a little truth to both sides of the argument, because I'm somewhere in the middle. You see, I don't eat beef, pork or any other red meat, and I don't eat chicken, turkey or any other poultry. I do eat fish and other seafood, along with eggs, cheese, ice cream and even sometimes milk. You could call me a half-assed vegetarian, I guess. Anyway, you would be surprised to see how much shit I have to take from both sides of the fence because of my eating habits. Some vegetarians accuse me of "compromising" myself; meat-eaters accuse me of being on a "health kick" (which I certainly am not) or tell me I'm not consistent. Both sides accuse me of being a hypocrite.

Well, the way I see it, there is nothing hypocritical or contradictory in my epicurean philosophy at all. I follow one basic rule of thumb: if I wouldn't kill it, I won't eat it. With this in mind, I think my viewpoint is entirely consistent. I would never kill a cow, pig or chicken, so I won't eat them. I have killed fish, shrimp, clams and other sea animals, so I don't feel badly about eating them. If you agree with this logic--or at least follow it--then other arguments for or agains vegetarianism seem almost irrelevant. To me, the decision to not eat meat is a powerful individual statement, requiring a strong ethical stand. One comment seems to come up again and again when I talk to meat-eaters about this: they say, "If I saw it (the slaughter of farm animals) I wouldn't eat meat, but since I don't see it, it doesn't bother me." That's the difference between them and me. When they look at a hamburger, they see only a hamburger. When I look at a hamburger, I see a ground-up piece of a dead animal.

But there is more to this issue than personal ethics. By not eating meat, I'm letting others know that I will not be led by the nose down the same path everyone else is taking. I'm not going to suport multi-death corporations such as McDonald's or Burger King--even if their fillthy little franchises are on every street corner. "You are what you eat" is more than just a personal statement. Think about it: how we look and dress, how we entertain ourselves, and what we eat are the only things left for us to decide anymore. All the other decisions seemingly are made for us by our government. People who eat meat look at me and know that in many ways I'm not like them--and I like that! Through my personal actions, I'm rebelling against the system. After all, is there really that much difference between cattle standing in line to be slaughtered and people standing in line at McDonald's? Are we not all standing in line, waiting to be ground up into hamburger?
V. Verdi/ 235 Ninth St/ Miami Beach, FL 33139

DEAR MRR:

I appreciate the free forum of ideas contained in your zine. I am glad to see that so much argument takes place within the scene because I believe one of the most important elements of punk is support of individual free thinking and rebellion against the tyranny of conformity. The tyranny arises not from a government or other official structure but is a social pressure arising from within individuals within a group. This social pressure discourages dress, ideas, or manners which are different from those that are a part of that particular group. HC endangers itself when it begins to write a specific prescription for "the HC way. . ."

What I would like to respond to is the rash of letters on the subject of vivisection and animal experimentation. #27 contains an immature, hyper-emotional, poorly informed letter on this subject. I could take many pages on this subject, but I will stick to a few brief points. I am involved in animal experimentation, which is of potential benefit to humans.

The statement was made that "animals' systems are completely different from humans' so there is no benefit in animal experiments." In fact, except for size, metabolic rates and the brain, the simillarities between vertebrae animals are much greater than the differences. There are differences, and certainly a positive effect in an animal may later need to be verified in human studies. Drug studies provide an example. Many, if not most drugs, never reach the stage of human clinical trials because of lethal or toxic effects found in animals. Often a minor change in chemical structure is all that is necessary to convert a toxic substance to a safe life-saving drug. Is it better to say "3 humans died with that drug" than to say "3 rats died with that drug"?

Another totally worthless statement was made that "animals are given no anesthesia because the scientists don't give a fuck about the animals at all." In my work I do surgery on rats. I assure you that these rats are fast asleep under anesthesia while I operate, and for 3 reasons. For one, national guidelines and my institution require the humane treatment of all animals used in research, including adequate anesthesia for any pain producing procedures. Secondly, it is impossible to operate on a fighting, awake animal. Thirdly, I like animals.

Money available for research is tight and when I apply for grant money I need to justify my use of the money from the funding agency. When animals are involved, I have to show clearly that my studies are of potential human benefit or otherwise they will give the money to someone else.

Clearly, there have been and will be further abuses in the area of animal experimentation. However, it would be very destructive rather than constructive to ban all animal experimentation because of a few abusers. These abuses are the exception rather than the rule. A more constructive effort would be to try to change the present system such that the abuses are minimized or abolished.

I am afraid that in order to be able to further prove my point on the application of animal experiments to the human model, I would have to use too much scientific and technical language.

Superficially, many aspects of animal research can draw negative emotional responses from those that don't understand what is actually happening; but then, so does a hardcore show.
Rick/ New Orleans, LA

Dear MRR:

In response to Ford Pinto's letter in the last issue, I have to say I agree and disagree. I agree that modern science has done a lot for human beings. But what has it done to animals? Experimented on them. If humans want to find out about other humans, experiment with them, not mice. What have humans done for animals besides make (some) of their lives miserable? On the other hand, I must admit many animals live long, fruitful and healthy lives. Also, your father might have good intentions, but tell me how many cats, mice, toads, etc. he has to drug and blind so he can cure "night blindness" which is very common anyway?

Do you really believe that Nazis like Mengele, Eichmann, the SS and Hitler had anything to do with your leg? They never discovered anything for medical science today. NOTHING. Mengele's and Hitler's experiments included: injecting colored goo into people's eyes to try and change them to suit the needs of Adolf's "Master Race". "Monster Race" is more like it, after what some of those people looked like when he was finished. Or that cutting off fingers, toes, limbs and replacing them with others actually accomplished anything? Do you actually think that a pro necrophilliac like Mengele, who tried to give young boys three legs by cutting their dicks off and replacing them with the leg of another, helped heal your leg? If you believe those experiments helped your leg, then the system's propaganda has gotten to you. Do you still listen to daddy? Those experiments weren't done just on the jews, but on all POW's. the nazis could get their hands on. I agree that humans have a lot of problems. But we dealt with the same problems, such as disease and sickness, in the 1800's, so why the fuck should we go overboard on curing them now? I agree on the question of "where do we draw the line?" because some people go a little over-board on equal rights. I mean, get serious-equal rights for a worm? But I perosnally believe in not killing animals of any kind, be it a cow or a flea, unless it is justified in some way. But again, I don't go to the extreme of not walking on lawns or watching my every step to make sure I don't step on ants. I disagree with your statement of "why don't we just not worry about it until someone can provide a logical argument that proves that animal research does more harm than good," because we need to worry about it. If we don't, millions of animals will die for the useless cause of the multii-death corporation. If you still believe that all experiments are unharmful and medically justified (and some are), then you should read Tom Tirrell's letter in MRR #27. Then tell me that those tests did anything for modern medicine. And don't just push my letter or Tom's off as a load of shit.

Animal research may not have the "cause of harm or distress" as its goal but it does, in some cases, have the goal of making money. Another point I'd like to make is in reference to the extreme anger many vegetarians, including myself, felt toward Mykel Board's column, saying shit like "he should be experimented on." I mean, what the hell is that going to accomplish? If hardcores (me, you, the other guy) really believe in free speech, free thoughts, thinking for oneself, etc., then doesn't Mykel Board have the right to his speech, thoughts and ideas as well? If I disagree with someone, I state my opposition, try to see their point of view, quesiton them on their reasoning, and have answers ready for questions they might ask me about my beliefs. I don't go out of my way to make that person look like a fool.

The government and the system is what we need to fight, not each other. And I'll second what Ford said: "Strength through unity." By the way, listen to what people like DIATRIBE, CONFLICT, M.D.C., and many others have to say about the subject of animal testing, vivisection, and animal rights, because they know what they are talking about.
Peace, love, unity, anarchy! Toxemia of A.N.O.K./ 3521 N. Kenwood/ Kansas City, MO 64116
P.S. Get sexism out of hardcore. A.N.O.K. stands for Anti-National Oppression Klub. Please write us.

To Whomever It May Concern:

I have begun to notice something I find quite distressful. That is, people writing in, using this mag to name-call and insult people. I would like to bring up something maybe even new to these people--thinking openly.

Just because you don't agree with something someone says, it does make them subject to name calling and insults. For example, say you do not agree with Mykel Board's article on vegetarianism. Is he really an "asshole" or a "buttsniff" because he doesn't think the same way you do?

You must decide what's right or wrong for you, and you only, then present your ideas constructively, not cut him down, making him more hateful and set in his way of thinking. Just get him to look at the way you feel about it and let him decide for himself what's right or wrong.

Let's please try to put an end to this stupidity cuz it could really fuck up what we're doing.
All opinions welcome, Geoff/ Thinking Cap/ P.O. Box 2148/ Park City, UT 84060

Dear Geoff,

While I theorhetically agree with you, you've gotta admit that Mykel Board really strives to piss people off, and engages in some pretty personal attacks himself. Plus, you gotta consider the fact that he really is an "asshole" and "buttsniff". Other than that though, people shouldn't call him names. Tim

MRR:

I just want to get a message out to all of

the people who participated in the "die in" in front of the White House during the June demonstration against the arms race, apartheid, and the general defects of our government. I wanted to get in touch with the people who participated in the "die in" because we seemed to have something in common and whoever took down the addresses of those involved didn't write. So if you were there and want to get in touch with each other, drop me a line and I will try to get addresses and send them out to you.
Peace, love and unite M*A*D*/ 6212 Elmdale Road/ Brookpart, OH 44142

Dear MRR;
I'm writing this letter to relieve my extreme boredom. I live in England (keep reading, we're all not poseurs) in a shitty place called Chester where nothing ever happens - because I'm a slave on a 'Youth Training Scheme.' I'm permanently broke so I can't afford to go to Liverpool or Manchester to see the big UK punk groups (crap).

Last week, the DAMNED and the FUZZTONES (from U.S.A?) played in Chester, the first time anybody well-known has ever played here. A few hundred punks turned up and it was a great night out (the DAMNED seemed to have improved vastly since Captain "Shithead" Sensible left).

The few 'punks' here in Chester are very trendy - Mohicans, leather jackets, so I'm classed as a plastic or 'part-timer' just because I've got no punky gear.

Last wéekend, I met a girl from California called Jennifer "Sid" Fisher from Danville who was touring the UK. She was a active punk in the California area. She told me all about the Hardcore scene over there. It made me very pissed off, as in the UK, there doesn't seem to be a scene at all - Just a bunch of studded hardmen who won't accept you unless you look like them.

Anyway, I'm very interested in writing to ANY U.S. punks to exchange views, tapes, etc. I love thrash and hardcore, but I cannot afford to buy many U.S. records because of the high import price.

Please write to me, ANYBODY - I may not dress like a punk, but I'm a punk in the brain, where it counts. Hope to hear from you all soon. Thanks for bothering to read my letter.-"Whitty" stay free, stay alive/18 Manor Dr/Great Boughton, Chester/ CH3 5QW Chesire/England

ATTENTION ALL SMALL ZINES!

I have a small zine called Rude Dick that is very difficult to send out without losing too much money. I know of several other newsletters and zines that have the same problem. I'd like to start a compilation of these zines and newsletters from all over the country, and I need your help. By having all these zines in one it would mean postage only has to be paid once; it would get a very diversified readership and content; more people would be able to see all of these zines that go virtually unnoticed.

Most of the newsletters will be printed untouched, unedited, while some of the bigger zines will have to be edited. I'm also looking for any kind of articles or scene reports from anywhere as well as letters and cartoons on any topics. If you're interested in having your zine involved, would like to advertise in it, could help distribute it, or would just like more information, just write me: Dale Gardner/ care of Rude Dick/ SIU-C/ 313 Bailey/ Carbondale, IL 62901.
P.S. Any bands interested in doing interviews, I'm trying to get people who could do interviews in various cities (cheaper to do it that way), but I also have various questionnaires available. Overall, anyone can write if you have any ideas or worthwhile input!

Dear MRR:

With all your letters being usually negative and depressing, here's something positive from a negative and depressing Chicago scene of late. Mark's (from NO EMPATHY) parents just happened to go on vacation. Mark, with no place to live at this time, decided to move in (along with many others) to this wonderful, nice (poltergeist) house in the wild and crazy suburb of Willowbrook. "What a beautiful setting for a show," Mark thought to himself. A show there was, with locals TEN YEAR OLD SURGEONS, and FUDGE TUNNEL, and from Tucson, USELESS PIECES OF SHIT. U.P.S. made the vacation a great one. These guys brought more energy to the little town of Willowbrook than it had ever witnessed. They were also a bunch of the coolest fucking people to come around in a while. I feel they deserve some mention in MRR, and if they come to your negative and depressing scene, go see them and you'll enjoy the change.
Thanks MRR and U.P.S., Tony Gordon/ Northbrook, IL

Dear Bands and Other Creative Musicians,

Warpt Records West is planning to do its first thematic cassette comp. It will be called Atomic Godfodder, and will have songs about nuclear weapons, energy, annihilation, etc. The tape will be 90 minutes long and will have songs of all different genres. If you have any songs that are appropriate, please send a cassette to us. We also plan to be doing other general and thematic comps, and encourage people to send in their records and tapes in trade for Warpt West tapes and records.
Anatol Sucher/ Asbestos Rockpyle/ Warpt Records West/ P.O. Box 8045/ Santa Cruz CA 95061

Dear anyone:

We are putting together a magazine that is presently going to be out monthly. The first issue will be out very soon but we need people/zines/bands/etc. . .to send music for review, interviews, letters, articles, scene reports, comix/art, band info, photos and any other things that would be of help. Without your cooperation and help, this will not exist nor would other zines/mags and bands/clubs. Thanx to all who have helped and all who will. We have not thought up a name for the mag yet and anyone who sends a name and we use it will receive 5 free issues. (what else could we give?) Thanx, WE NEED A NAME/ 1029 Holmes/ Bettendorf, IA 52722

Please print:
Olga Stavros from Philadelphia: contact me. I lost your address and can't send you your record.
Peter Alqvist/ Floravagen 20c/ 773 00/ Fagersta, Sweden

Dear MRR,

I applaud your attempts to set up an alternative international network. The countless number of bands, zines and individuals generally who have become so active has been very encouraging. What I want to do is to ask people to take a closer look at the world around them.

I, like many others of you, enjoy the musical aspect of our "scene" very much. As long as it is part of a wide panoramic view of musical styles I find the music very exciting and I would not dare to criticise anyone else for gaining happiness from it. BUT now it is time to think back to the past. Have we forgotten why our "subculture" developed? We are so tied up in our hedonistic musical habits that we forget about all the shit in the world that originally moved most of us to what we are now. Oh, of course we have a few rotten songs of protest to hide our consciences in; there are loads of anti-war, anti-Reagan, anti-religion, anti-racism, anti, anti, anti songs.

BUT.... HOW MUCH HAS REALLY CHANGED?

Are our efforts to change the world situation GENUINE -

Collecting records, going to gigs and playing music changes....

It is ACTIONS .... that produce CHANGE. NOTHING

If anything's to EVER be different WE must get off our apathetic arses and actually DO SOMETHING POSITIVE to change things.

That can mean conventional forms of action such as leafletting, lobbying and demonstrations. These are good for a start. But eventually, other forms of protest will be more important by far.

The first is to do with YOU and ME. We don't have much control over other people's lives. We do however still have a lot of control over our own lives (But Not Enough!) THINK about how you behave, how you treat OTHER PEOPLE; how you treat OTHER BEINGS. We must think about OUR ACTIONS and what we do to others. Just because you sing about peace, etc.... doesn't mean you don't fuck up others. We can change a lot by showing people our love for life; talking to them as human beings.

Let us also think about how what we buy, what we eat, what we CONSUME .... how it affects everyone/everything else. For example, eating meat involves revoltingly cruel slaughter of which most people are blissfully unaware. zzzzzzzzzzzzzz.... Animal products such as milk, cheese, eggs involve other equally revolting cruelties and tortures of which even most vegetarians are equally blissfully unaware zzzzzzzzzzzzzzzzzzzzzzzzz .... Veganism is one of many similar types of protest. Multinational (=MNC") and other exploitative companys get their slimy mitts in wherever they can. To boycott ALL products whose production involved shit processes is impossible. BUT.....

WE CAN BOYCOTT THE WORST. INVESTIGATE!

Also, think about how often we buy things which we could make for ourselves cheaper (and often better). CREATE! This reduces our dependence on state-related institutions and increases our ability to self-motivate.

Another form of effective protest is an as yet relatively unexplored medium of change. DIRECT ACTION can mean a number of things. Personally I find the violent form totally unsatisfactory, but the general idea is the same in all cases: in some way to DIRECTLY do damage to one of the state-related institutions, whether it be MNC's, banks, police, armed forces, the rich or any other oppressive institution. This doesn't necessarily mean causing serious criminal damage; if you want to do that, much preparation is needed and more important you need to work alongside people on relatively insignificant actions to gain trust and to talk/act with them so you can understand how they tick. Do NOT undertake "serious" actions until you are sure they are necessary. Personally I feel we need to exhaust less risky forms of protest first. The whole area is open to great XMAGINATION; defacing shit adverts, graffiti, small-scale damage..... whatever YOU can think of. Talk with friends about what you dislike and how you can act to combat it.

If you want to share experiences PLEASE WRITE

DON'T tell me anything which could lead to you being arrested.

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My ritual for the Maximum Rock'n'Roll radio show involves searching out one or two "theme" sets every week. Lately, it's been tough going, and I've had to resort to retrospectives or vague geographical themes. We've even sunk to "animal" sets. The week before last, it was cows. Not too long ago, we played sets on dogs, birds, and fish, respectively.

A little less than a week ago, I was stuck. I couldn't find anything aside from a set of L.A. reissues. I rifled through all the recent additions to my collection (a sizable heap). Nothing.

More bands are churning out more lyrics now than ever. The problem is that they're writing about nothing.

Musical genericness has already been discussed at length in this magazine. But I think punk and hardcore are going through another "generic" phase -- and this time is has to do with the words *behind* the music.

Let me pull out a few new albums. Here's one by RITES OF SPRING. No question about it -- the music's hard, hot, and fast -- a great-sounding record. The lyrics, though, are entirely about personal angst and dis-orientation. Every single song. Is *this* the radical music of the '80's?

Here's the new studio LP by GOVERNMENT ISSUE; it sounds great on my turntable. As I look over the lyric sheet, there's one song about boredom, a few others I'm not sure about. The words seem more something to shout over the instrumentals than any real statement.

I've just slit open the wrapper to the new OFFENDERS LP. I've already heard some of these songs before, so I know the record's first-rate. The lyrics mine a general mood of rebellion, unity, and youth angst. I've heard a lot of this kind of stuff before in tunes done by other bands.

My apologies to the bands (all excellent) exampled here, but it seems to me that many current outfits are taking the easy way out. They're relying *exclusively* on describing feelings instead of addressing issues; they're spouting about protest without mentioning *anything* specific or in the least bit informative *to protest about*..

There's nothing wrong with describing your feelings in a hardcore song. Some bands, like MINOR THREAT and 7 SECONDS, do it with real skill. However, bands have become very imitative, and lately very few outfits have put out material that exploits the potential of "punk" music.

What separates HC from commercial rock, or C & W, or heavy metal? I think that punk and hardcore, ideally, shocks you, makes you re-evaluate your ideas, and tries to incite controversy and even activism.

In 1978, I bought a copy of CRASS' Feeding of the 5000. I got it without having heard it in advance; I didn't know what I was expecting, but I was shocked and challenged by the record. They addressed specific issues in an original way from the then-unfashionable anarchist perspective. CRASS forced punks to see things in new ways, and soon became widely imitated themselves.

What's paradoxical is that the punk movement, which regards anti-authoritarian, free-thinking values so highly, places such a high premium on leadership and imitation. Major bands like CRASS, MINOR THREAT, etc. become ideals to be pedestaled, and their themes endlessly rehashed *ad infinitem*. How many times have you heard HC lyrics about war, the nuclear threat, etc.? You'd have thought that DISCHARGE wore those out.

These oft-touted themes are legitimate, but I think they're always open for original treatment. Instead of declaiming war, why not specifically protest U.S. involvement (economic and military, overt and covert) in Lebabon, El Salvador, Nicaragua, and the Far East? Instead of babbling about organized religion, why not address apocalyptic fundamentalism, anti-abortion groups, or even the difference between religion and spirituality?

And how about Indian rights, the plight of old people, ecology, pornography, prison reform, gay/lesbian rights, conspiracy theory, apartheid, capital punishment...

For me, the spirit of punk has always been independent thought presented in an original manner. (As the WRECKS would say, "It's an attitude.") I don't want to see punk mired in the same empty posing that makes heavy metal so laughable. Lately, though, I've been hearing a lot of punk music without the attitude to back it up.

Okay boys and girls, now that I've gotten you a bit riled up, I want to write about something close to my heart. Something that not only touches me, but also Timmy Y, Jello Biafra, Jeff Bale, Ronald Reagan, Tesco Vee, Johnny Rotten, Al Flipside and lots more.

If you remember, I've spilled a lot of ink defending the rights of kids; explaining how they don't need old farts to set down a party line for them to follow. I wrote about how kids are no more susceptible to fads or propaganda than are adults. Now it's time for me to spurt to the defense of my own kind. So, after that mini-introduction, I want to call this column:

ON BEING AN OLD FART

With the steadily declining age of the average punk rocker, (after five years of playing together, the members of most modern punk bands are almost ready to start shaving once a month) comes an increasing tendency to lump those of us over 20, 30 and (God, how awful!!) 40 together as the bad guys.

Well buckaroos, try this: walk outside and look at some "young execs". Look at the guys in their 20's-30's-40's, running around in three-piece suits, wearing ties, talking about the stock market, playing golf and listening to Barry Manilow. Check out the ladies, in the "man-taylored" business skirts and jackets, proud to be "in a position of authority." Go into a singles bar and listen to them talking together about Woodstock and how those were the days.

Got the picture? Now turn back the clock and you'll find them at political demonstrations, in riots, stoned on drugs, shouting "right-on, off the pig!" So how does that prove anything? Doesn't that show what old farts they've become?

Wait. I'm not done with my time travel yet. Now turn the clock AHEAD twenty years. No, there's no nuclear war. Instead there's you, in your nice three-piece (or man-taylored) suit. You're enjoying your steak dinner. On TV is this 20-year anniversary special replay of the LIVE AID show. I can hear you talking about how those were the days.

Sure, deny it now. You won't be like that. You'd rather die first. That's exactly what those yuppies said twenty years ago. Yep, when you're my age you'll be selling insurance--or worse.

The more perceptive among you are beginning to see the point. Those of us who have avoided yuppification; those who don't long for repeats of the good old days; those who refuse to act our age; those who play in punk bands long after our chest hair has turned white and our tits begin to sag. We are the heroes. We are the ones who keep up the fight. No matter if we're on the wrong side of most issues (like Tim) or on the right side (like me), we're still fighting. We've had the chance to grow up and refused it. In a way, I guess that makes us better than you are.

If that makes you mad, I ask that you hold that anger for a couple of years. Then, as you gaze out over the city skyline from your office on the twenty-sixth floor of the Exxon Building, I want you to let that anger out.

"That bastard Mykel Board", I want you to say, "he was right!"

"The times they are a changin'"...or are they? In San Fran these days, there's a fledgling neo-60's psych/punk scene getting 'off the ground', as there has been in L.A., San Diego, NY, Boston and elsewhere for a while now. The bands involved look and sound '65-'67, turning out punk, psych, and folk rock of varying sorts. They've got the look down to a tee, as well as the attitude and music. And judging from my reviews of such bands' records (as well as of all the 60's reissues we've seen of late), one could easily asume that I'm quite sympathetic to this direction....

Wrong! While I'm very much partial to the 60's punk sound, I'm not at all thrilled by the lyrical content. Many people labor under the misconception that everyone in the 60's was politically and socially aware, that the "scene" then was much livlier and more productive than today's punk scene, which as of late has been lame in many ways. Having gone through the 60's (once was enough, thank you), my perceptions of that reality are quite different. For one, the people then were quite fragmented, just as they are today. The majority of those who were involved in the punk music scene ('63-'67) were just concerned with "making it" (be it with their band or with "chicks"). They were quite sexist and apolitical. Those in the psych scene ('66-'69) were more aware in terms of consciousness (LSD), but again "didn't want to be brought down" by politics---they withdrew from reality, with the obvious mentally disasterous results. Granted, there was some crossover between the political activists and the counterculturalists by '68 (MC5, John Lennon, etc.), but that was not the majority of scenesters. The most politically aware musicians and followers evolved out of the jazz and folk music scenes into folk rock, but that had largely dissipated by '68, and again, this was a minority within the "scene". I'd say most 60's types from the music scene were self-centered, egotistical, sexist neanderthals...and the lyrics of that era bear me out. Today's punk lyrics display 1000 times more social consciousness than 60's punk and their current imitators.

Fashion is another aspect that turns me off. While it's apparent that today's hardcore scene is also plagued by posing and uniforms, I again assert that it's nothing compared to the conformity and posing down of the 60's and even more so of the neo-60's types. Everyone's trying to be so "cooool" in their idea of what the sixties image was: "shades", the "right" equipment, the Jagger dancing, etc., etc.

Insecure aloofness is the driving force.

But I guess the most disturbing points for me are (1) that neo-anything is a regression, be it into metal or 60's punk or whatever. While I think it's cool to investigate and understand musical history, to borrow or synthesize musical aspects from the past into something new (dialectical musicianism?), the fleeing to a safer, more romanticized era is scarey, be it to the 60's (as in 'Paisley Power') or to the 20's (as Ronald Reagan does). For all its lameness, today's HC punk scene at least is grounded in reality, making it a genuine contemporary organic folk music. The extent of musical experimentation and fragmentation, and of debate, discussion, and dissention of opinion within the HC scene is probably unparalled in any pop music scene today or ever. Some find that "too negative", and seek to escape to 60's psych/punk's "more positive" outlook, but I think that's a cop out. There are plenty of "positive" HC bands around, but they aren't escaping reality in order to maintain. I think the "neos" are. If HC expresses a dire look at the world or human interrelating, it's because the world's situation is dire. If the lyrics and attitudes are to become more positive, it'll be because things in the world are changing for the better, and bands will reflect that. I find it artificial and escapist to mimic looks, attitudes, and music of an era goneby that was indeed just as dire, but where most people were much more ignorant or naive.

The second point I find disturbing is that the neo-60's scene, both in its music and fashion, are highly co-optable. They were easily co-opted by corporate America in the 60's because both the clothes and music were colorful enough and pop enough to be palatable for the masses, except for the really "negative" characters then like The Velvet Underground or Mothers of Invention, etc. (who were shunned by most of the 60's counterculturalists). Again, despite its obvious drawbacks, HC is too raw musically, too anarchistic socially, and too disgusting fashionably to warrant corporate attention in a big way. Plus, there is a built-in mistrust within the HC/punk scene of those who get "too big", a lesson well-learned from the sell-outs of the 60's. This has enabled modern punk to set in deep roots. We're now 8-10 years down the road, and the incredible amount of indie bands, zines, labels, promoters, distributors, etc., testify to the strength of punk in resisting co-optation. That certainly wasn't the case in the 60's (most existing bands had signed to major labels by '68), where CBS could advertise (in so-called 'underground' magazines) that "the man can't bust our music". "Our" music? Or CBS's?

I reiterate that I love that sound so well brought back to life by the likes of The Nomads, etc., but I don't welcome the scene, mentality, etc. Of course, I have generalized a lot here (it's still hard to find a song that drips venom like Dylan's "Masters of War"), but before people get all caught up the the 60's "great escape", I hope they'll take the time to get past romanticizing that era and check out the realities as they were. The Sixties were a necessary break with the past, important at the time, but to go back is for the byrds!

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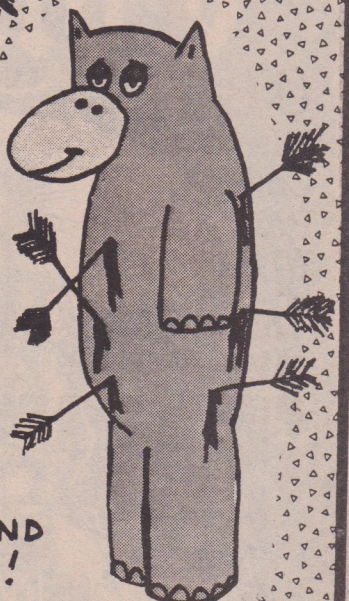

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HELL IN A HANDBASKET

BY ANNA

I slammed my finger in a car door this weekend. It still hurts. Badly. So, I say, what is the point of writing when there is a throbbing, pulsating dull ache at the end of my digit? I ask you, if I cannot play my own drums, cannot create, why should I care about anyone else's fucking music? Besides that, music is an expression of life, a reflection of our environment, and mine sucks right now, so one can concur that music sucks. Thusly, regardless of the plea for a music "focus," or "initial directive"— tough shit, I want to talk about myself.

I am up shitcreek. I cannot play, I cannot type proficiently, I can no longer continue as the charismatic, wonderful human being full of love, warmth and tender beauty when my fucking finger hurts. The only thing I can do now is regress, tilt the rocking chair back and mull over the distant past full of insecurities, of the old days when I did not have all the answers, and now I realize my last and only request before I go, is to pass on my thoughts on the road not taken. Before I go, my last wish on this great big green ball of god's pastures full of tiny furry sheep nibbling tender young succulent shoots of grass with their tiny shiny little teeth under wide open skies filled with twinkly orbs of wonderment gleaming down their starry dream-like beams as if to beacon me upward, is to pass on a tidbit of a passing thought. Trust me.

Before you slam yourself in the car door of life, take that last slide down the cheese grater of your existence, stop and ponder all that you have not done. How many times have you restrained yourself from doing things you had a wild craving to because you had "manners" or because you were brought up to respect the "rules," or you are just too chaste to break the law? Or perhaps you were afraid of the consequences? But, I ask you, how do you know what will happen until you do it? There are some obvious examples set by our judicial system indicating perhaps some things that would be not too wise, such as: killing somebody will probably lead to an unpleasant regurgitation of bile from your stomach and the complete drag of having to recount the story ad nauseam to various curiousity seekers out for a thrill; like our various government officials, local and statewide. They will probably probe into your personal effects and if you are not wearing clean underwear, it could get all over everything.

So there are, I suppose, other things to do that will not be as smelly. For example, how many times have you had the urge to tip over the rickety cart whilst the metermaid is writing you a ticket, and then look up her dress? How easy would it be, while standing in a huge bank line, to go around to the teller's side of the counter and lift up her dress? If it is a man, undo his trousers while his hands are in the money drawer and pull them down to his ankles. Try taking the billy club out of a policeman's belt and crack it in half across your knee and say, "may a hundred flowers grow," and then put the pieces down his pants.

How about ripping the mayor's blouse open the next time she accepts another nuclear ship into our harbor? What fun you say. I am begging you. Do not let these opportunities go longing. Speaking of nature, I love nature. Do not let rising spires go unconquered, shimmy up and slither down them, passionately. Do not let mountains, nay even mounds, fertile and ripe for climbing, go without pressing your body tightly against their hollows and outpourings. The canals and gullies you have been overlooking, do not let them dry up their oozing natural yet comically man-made juices, left the waste of the years without your probing exploration.

So, once more a plea, begging down on my old broken knees, let go of the lust in your heart for our beautiful creations; gods, country of quivering topography seething to come out. Let yourself to these earthy delights, free yourself on this Independence Day.

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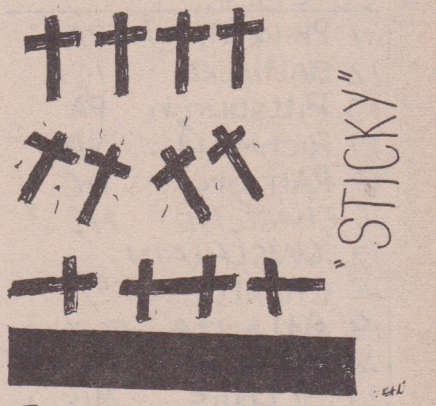

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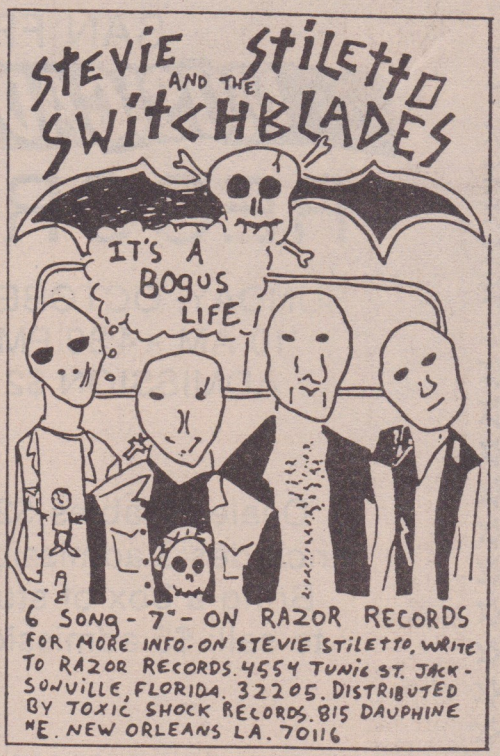

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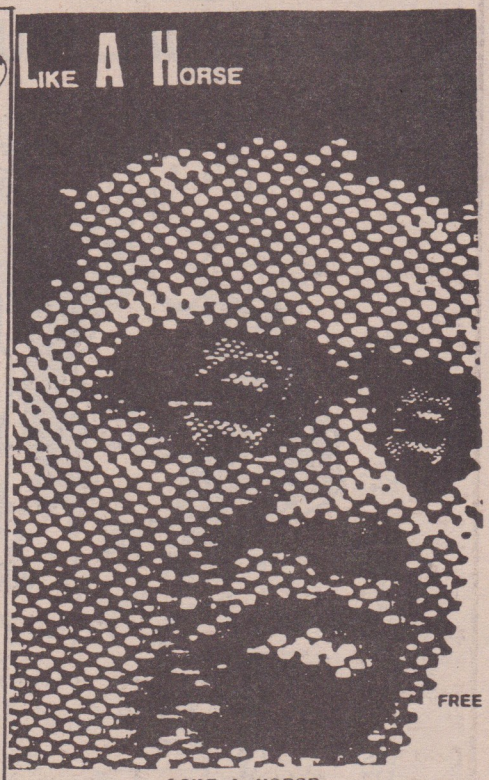
"Hey Slick, what's happenin'? On your way to Sugarhill Records?" No, not me--just on my way out of August. But hey--on the way, I'll just tell you a bit about what's been happenin' in these parts lately--and the "what" is plenty. Plenty of everything, basically.

One of the coolest things is the re-emergence, upheaval, whatever--of 60's style garage/grunge/psych bands and shows. New venues, different crowds, psychedelic light shows--and all of a sudden these bands are coming out of the blur and into focus. A lot of this, I feel, can be credited to Paul, a relatively new promoter in town. Besides bringing plenty of great and different bands to the VIS Club (which is where you can reach him, M-F, 12-6PM, [415]567-0660), he's also put on a couple of really--uh, hip and groovy shows. The first was pretty chaotic. It seemed like everything that could go wrong at a show did, climaxing with some idiot ripping off one of the fuses during the first song of the first band--guess he didn't like 'em, huh? Anyhow, that resulted in lengthy amounts of silence. The next show went much better. YARD TRAUMA ans THEE FOURGIVEN were up from L.A., and the recently re-situated MORLOCKS rounded off the bill with their intense rocking grunge. Add to this a very psychedelic light show by the Brotherhood of Light and a definitely trippy crowd--and hey--I really think we were transported somewhere that night... Anyhow, hopefully more to come.

So, remember last issue I told you to look out for SHORT DOGS GROW? Well, those little puppies are here--in full force. Quite an eventful debut they had, at our own palace of grunge, the Sound of Music. The band couldn't really hear themselves, some nut started swinging a chair within millimeters of their singer's head, and to top it off, the show gets shut down by the cops about 3 songs in. (Actually, I think the real top to the evening came before the show. As I'm trying to help some drunk friends get across Market St. without being hit, I step off the curb and--yep, I get hit. Huh?) Fortunately, their next gig at the Hotel Utah had no problems. They fuckin' rocked the house down, and really surprised and impressed plenty of folks, including Tom of The ACCUSED. The ACCUSED were all here for about a week, checking out the S.F. scene and trying to forget the fact that their truck blew the clutch and they were stuck here. But, hopefully we showed 'em a good time, eh Pedro? And hopefully, everyone got to check them out while they were here--they rip! Absolutely incredible musically, and their love of splatter is quite apparent in their lyrics. And I don't know, it was just funny to hear some kid yell inbetween songs--"Man, your singer is fuckin' weird!" Ho!

OK, a bit of news and views to round this out. Our boys The DEAD KENNEDYS do have an LP coming out--latest estimate is the end of October. Then, after their U.S. tour, they plan to go to...Brazil. No, not on vacation, to tour. Yowza! What a trip that'll be!...New band to check out from the East Bay--ATTITUDE ADJUSTMENT. They have a few gigs comin' up, so keep yer eyes (and ears) open...Another band on the "Not To Miss" list--VIOLENT COERCION. All I can do is rave about these guys--they rip completely! They're all great musicians, and fast! For those of you who don't live around here, they'll be doing a small tour late December, and they also have a 6-song demo tape out, called House of Terror, which is available by sending $3 to: 934 Contra Costa Dr/ El Cerrito CA 94708. Get it!...Local tunes to check out--hot new vinyl by MORALLY BANKRUPT (LP), BLIND ACCEPTANCE (7"), GLORIOUS DIN (12"), SPEED QUEENS (7"), and of course the ever-mentioned LP by CHRIST ON PARADE.

OK, so that's all for now, folks. I get to take a vacation soon and check out some other scenes. About time. So, send your mail. photos, questions, whatever to me at: P.O. Box 288/ Berkeley CA 94701. OK? So, adios, Slick--see ya' later. Kent



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SOUTHERN CALIFORNIA

Touring L.A. bands are still coming in. Some are still leaving. **DON'T NO** returns after playing 20 or so shows-Albee tells me they had a great time. The **Detonators** (what's this I hear about a picture disc?) returned last week and mentioned **Fresno** as being a happening spot. **The Hellcats** and **Ill Repute** have also returned. **N.O.F.X.** sent me the following list of "things to do on tour."

1. Call promoters alot to confirm.
2. Get a van that won't break down every 1,000 miles.
3. Plan on losing weight.
4. Bring shirts and records- you can never sell too many.
5. Have one person always sleep in the van (especially Pittsburgh).
6. Most importantly always "keep a grin and think positive" (R.K.L.) DON'T QUIT.

Entropy played three shows (at The Mab., Ruthies, and The Farm) in the bay area mid August. We squeezed on all three bills and had our only confirmed shows cancelled (The same went for **Sorex** in San Jose with the **The Rejects**- it wasn't Ellen from **Deviations**' fault , however, those things just happen I guess.)

The **Cathay De Grande** is closed again- this time for good. I got a chance to see some great bands Sunday (a total of 18-20 bands did a final Cathay round up which included **Beyond Possession** (marvelous!)**The Detonators, NOFX, The Abandoned,** and a mass of greats. Mikes also had a huge thank you note to 500 or so folks that had something to do with the Cathay during it's existence. Thank You, Mike.

Golden Voice is doing **Specimen** and **New Order, 12XU** is still doing shows- **D.R.I.** in Sept.

Kris Elliott

Julie Entropy

Mike Weber of **The Nip Drivers** has picked up his guitar to fill Curt's space- now a ripping 3 piece. Mike Dunigan is working on **Larry's House** ("a way out, sort of artsy... but with musicians " sound) **Against** is still ready and waiting to play. **The Skoundrelz** along with **45 Grave** and some other Enigmas did the sound track for "**Return of the Livivg Dead**" Fuckin' A rad dude. **Love Canal** head lined at the Olympic, Friday, over **M.I.A., Wasted Youth, Entropy, Iconoclast, Savage Republic, Stukas Over Bedrock, Final Conflict,** and **Just Because**.

The show, a benefit for Alliance For Survival wasn't nearly as sucessful as it could have been, putting it lightly. I was surprised to see however, that even the "skins" showed. Fanx.

Frank from **Second Thoughts Fanzine** is continuing as **Positive Thoughts**, (P.O. BOX 322, Yorba Linda, Ca., 92686) which is now an O.C. short full of positive stuff. Zara Freed is planning a second coming of her zine (which used to be **But is it Art?**) Send contributions to 3725 Motor Ave #3, LA, CA., 90034). Issue 2 of **Sub 9** is also out.

Also keep you eyes open for a couple of El Segundo returns- namely **Sominex** (formerly **Ill Will**), **Easter (Mood of Defiance)** and **The Crandall Brothers from Utah (Unit Down)**.

The "**Welcome to Venice**" comp is out featuring the likes of locals **Excel, No Mercy, Beowulf, Los Cycos,** and ofcourse, Venices' own **Suicidal Tendencies**. Its a hot album. **MIA** should have their next slab of vynil out soon. Write 25351-A Alica Prkwt., Laguna Hills, Ca. **Painted Willy** can be reached at 2265 Westwood Blvd #541, LA, Ca., 90064.

Keep in touch all and send your complaints to Dave UXB, 1651 Amherst, LA, Ca., 90025. Chow. [Special Note for Mosshead from Australia- send me your address.]

Murray Bowles

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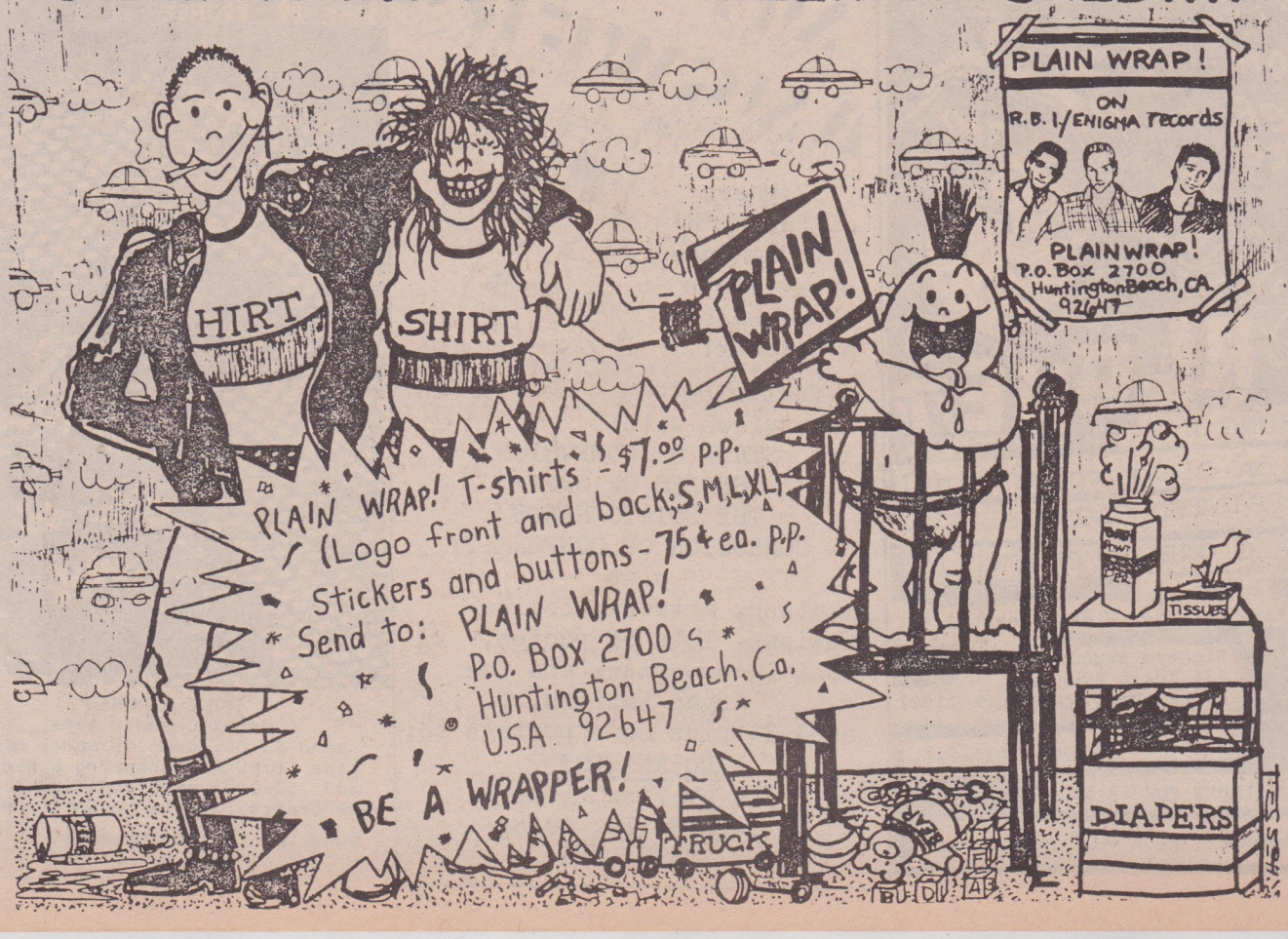

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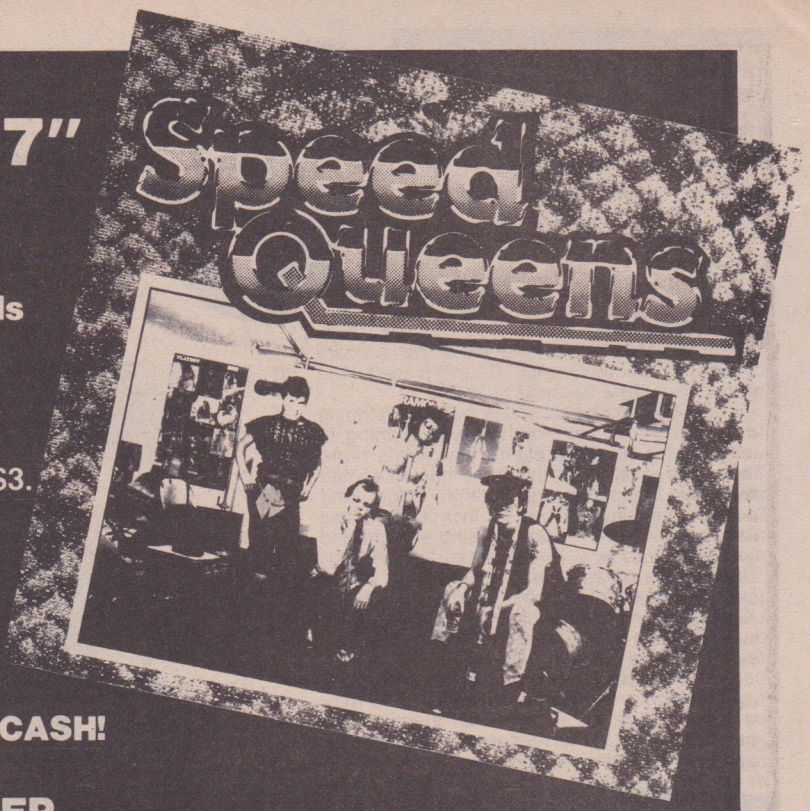

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UC UNIFORM x CHOICE

BORN AGAIN STRAIGHT EDGE

By Frank Murray

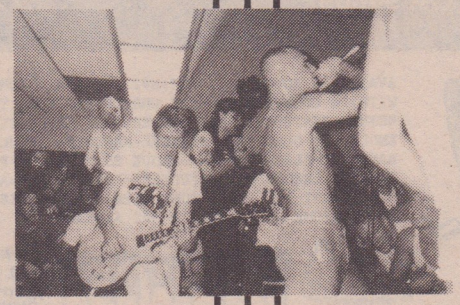
It is now time to tell the rest of the hardcore community about Orange County's best kept secret: UNIFORM CHOICE.

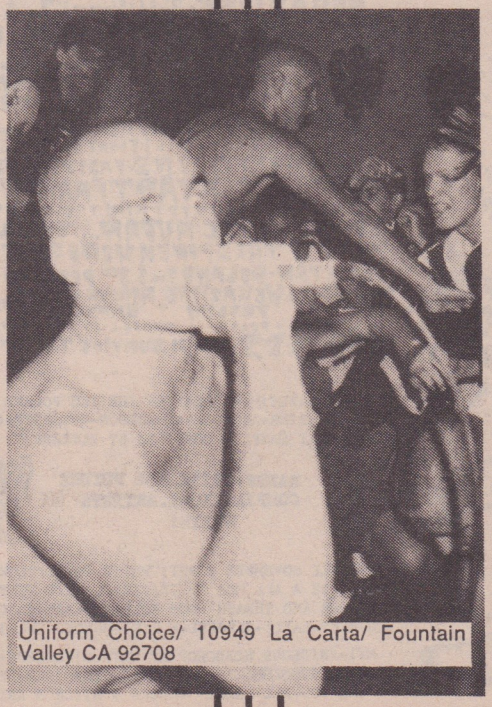
UNIFORM CHOICE has been developing for 2 years and are now finally beginning to wake up the negative scene that exists here. The two biggest ideas this band has screamed since the beginning are "straight edge" and "positive thinking". From its inception, it has always preached the idea of being straight and alert. Pat: *"It's funny. People look at us and say 'These guys mean what they'retalking about from their heart'"*. But some people still criticize UC for <u>not</u> being straight edge because their drummer does drink. Pat asks: *"Well, let me ask them to define straight edge. Straight edge is not 'you don't drink, you don't smoke, you don't fuck'. Straight edge is anti-obsession. You may do these things but you don't let them control your life; you're not obsessed with it. It just so happened that straight edge has been defined as anti-drrug, booze, and sex because these are the 3 things people become obsessed with most."* Pat adds: *"It can be tomato soup, Coca Cola, anything. Just don't let it (obsessions) control your life."*

And still others in our local scene say that straight edge is more rules, more guidelines to follow. Vic answers: *"It's giving them something to follow."* Pat adds: *"We're not throwing out any rules; we're just speaking our mind. I don't believe the kids want to drink. There are no bands that don't drink. It's all they have to look up to. We come out and speak our minds and don't drink. If we're not liked, that's fine. People put us down and that makes us stronger. We have a following because the clean-minded kids are gonna stick together because they are the ones that are tougher. They're prouder and they do stick behind it and us! We're not setting down rules. We're positive thinkers and <u>that's</u> what we are. Our name "UNIFORM CHOICE" means everyone is different in their own way, and we all need to choose in unison, in harmony, while not infringing on other's rights. We feel good about ourselves and we preach what we believe in and stick behind what we say!"*

UNIFORM CHOICE also espouses the ideas of positive thinking. *"A couple of years back I looked up and saw there were no positives around anywhere. We started UC with a positive mold and built trust between each other. We got big real fast because people saw that we care"*:Pat.

Musically, UNIFORM CHOICE is frequently compared with MINOR THREAT (I have to agree). If hardcore could be defined musically, UNIFORM CHOICE has achieved it. The music is intense and the adrenalin OD by Pat on vocals cannot be matched. You can always find the band giving 100% at <u>every</u> show. I asked UC what they think of being compared to MINOR THREAT. *"To us, it's a compliment. To me, they're the best band that's ever been"* expresses Pat. *"We have our own minds; we're not MINOR THREAT."* I asked the band the best thing they have got from MINOR THREAT, and the answer was "*guidance*". *"When I started in punk at 8th grade, I misunderstood, not knowing which way I was going. So I get a MINOR THREAT record and I listen. I say 'I'm gonna follow this!' From there, I branch off on my own way."* Vic expresses it perfectly by calling it a family tree. MINOR THREAT is the top of the tree and UNIFORM CHOICE is doing the same thing but on their own branch. Still, when a band has such a huge influence on people, it usually gets a lot of criticism. For those people who say UNIFORM CHOICE are too much like MINOR THREAT, I ask what harm does it do to emulate someone else? It's too bad if some people think UC is too positive---maybe you they should re-evaluate their ideas.





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We also discussed attitudes in the scene and especially the attitudes prevalent at the Olympic Auditorium here in L.A. where UC have just played. The Olympic is notorious for violence and macho crap that occurs at every single show. Vic says: *"It's getting more and more splintered. A lot more different people are into it. Now it's people from all walks of life."* Although UC didn't really discuss punk violence, it's very bad here in Southern California. Please use your head before you fight or destroy.

We did talk a lot about individuality and conformity within the scene. Pat sees, as I do, that people aren't really being themselves (as two million people have said before!). *"You think the clothes and the hair makes you, but it doesn't. It's what's inside your head and heart that makes you. I'd rather have some preppy guy who thinks on a positive level at my show than some guy who has been in the scene for 10 years who wants to bust everything up and cause fights. I'd much faster stick behind that (prep) guy. I'm much more concerned with what's in his heart than what he looks like."* Yeah Pat!

While being very strong ideally, UC still puts their music first. *"We're music first, attitude second. Our ideas are just as important as the music, but you have to establish your music first or no one will follow your ideas"*, comments Vic. Dave reinforces Vic by saying that a lot of the people who support UC really dig the music but can be drunk as a bum and not give a shit about what the band has to say. Music first, views last.

UNIFORM CHOICE has yet to play a show out of our area. For possibly one of the best bands in the country, it is time for a tour. *"I think that we're all young inside and will stay that way. We all have jobs and go to school. In time, we'll be able to go out and share our ideas with other people"* expresses Pat.

To close, I'd like to really give UNIFORM CHOICE a big "thumbs up". I've found the life of being positive and I was saved from the punk hell of negative crap. Their first album is set to be recorded on Dischord Records with Ian MacKaye at the helm if all goes well, and you may see it by mid-Autumn. Meanwhile, Pat is also singing for UNITY, who have reformed to do an EP on Positive Force Records. It will be out by the time you read this. UNITY also kicks butt and if you'd like a taste of some more HC, get their EP. UNIFORM CHOICE also has the best t-shirts I've ever seen, available for $6, double-sided and even screened on the sleeves.

UC will only get bigger, and they are California's best kept secret. I can't wait to see their LP in the MRR Top 15 lists.

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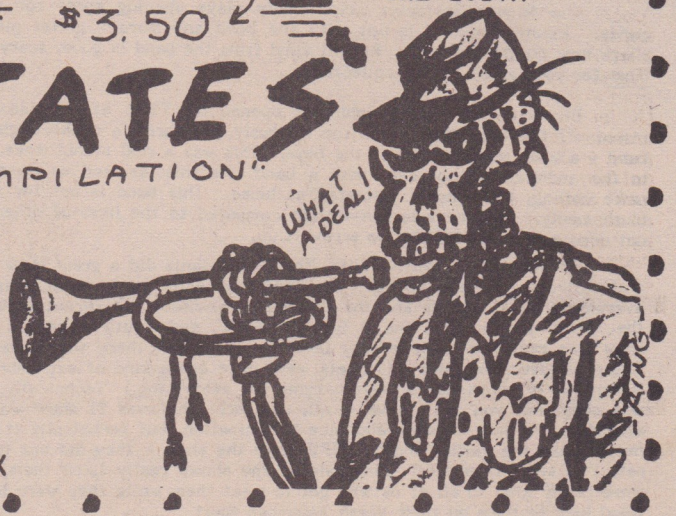

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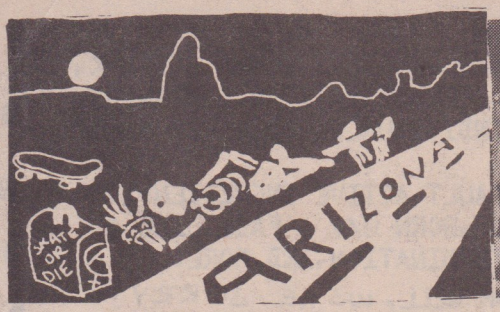

MIGHTY SCHINCTER

Hullo, hullo! Our summer here in the Phoenix area has been rather interesting. Our local boys, The Harvest and the Dirt Clods, left on a month long cross-country tour in mid-JULY. I hear the boys got into a heated discussion in Texas - something to do with a bathroom and some female fans. The Harvest also have a new album out entitled "And the Ritual Begins." If you like a hard core/metal mix you should give a listen to this one,

The Mighty Sphincter occasionally plays opening spots for headlining bands. Ronny Reckless is not with the band any more - guitar player Doug Clark now fronts the band. Recent vinyl from the band is good, scary stuff - a must for your album horror collection.

In early June Mighty Sphincter opened for TSOL at the Mason Jar. A pissed-off fan took them much too seriously and threw a cocktail glass at the band - a near miss for one of the boys. This was a real stupid move. If people in the audience cannot deal with a band like this, as well as some innocent name calling, they should just stay at home. This band is not for those who blush easily. Our scene is non-violent compared to the likes of others - we do not need any stupid bullshit to screw it up.

On more of a positive note, The Descendants did a great show in a small club called the Impulse Lounge. The band was really energetic and harddriving - everyone's blood was up and the thrashing was heavy. A recent show billed at the Mason Jar included the A Sexuals, SNFU, and Youth Brigade. The minor show was crammed. The energy level was high and there were arms and legs flying all over the place! (Tickets were once again kind of expensive, but the Mason Jar is notorious for overcharging for everything.) Technically, the show was okay, but you can't have it all, can ya? The over 21 show was sparsely attended, had not as much audience participation, but technically it was much better than the earlier show. SNFU stole the show - they did one of the best sets I've seen in months! Everyone at the shows really liked them, plus they were really kind to all of us who got to meet them while they were in Phoenix. Good luck to them on their North American tour!

Detox and UpRight Citizen from West Germany did a midweek show at the Impulse Club. This show was a bummer because there was very little promotion, and only about 25 people showed. Both bands did good sets, despite the evening's bullshit. Thrashing was minimal. Come on, people!!

As for Phoenix area fanzines - another issue of Gagging Dog is on the way. Rusty is hard at work doing the final editing - some good stuff is promised for the new issue. Another good local mag is out entitled Clean. Right now it is only available in the Phoenix area. Rumor is that it may be distributed by Rough Trade. The first issue (June '85) contained some good stuff on our scene a few years back.

As for halls, they are nonexistent right now. Things will most likely be organized for hall shows by late August when our only half-decent local h.c. promoter is back into things. (Note: This should be a bit of incentive for people in the Phoenix area to start organizing and promoting shows!)

The nightclub scene is usually pretty lame around here, but this summer there's been a pretty cool club night going on called "Diatribe." It happens on Monday night at the Impulse Club in Phoenix. "Diatribe" books on local musicians and artists weekly and also out of town bands. The two deejays spin a lot of fast and loud hard core and hard to find "dark" music. For more info on "Diatribe" contact Chriss at (602)839-4858 or Laura at (602) 894-6248.

Thanks for the space.

Love, peace, dirt and shreading;

Chriss Naimoli
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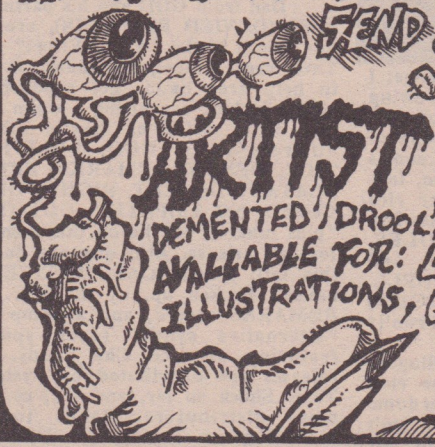

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CHICAGO, IL.

CHICAGO-Well, this is kinda strange; I think we're looking at yer basic growing pains. A lot's gone on this half of summer, but not much of it has been in the way of locals live. Haven't been to many shows recently; I've had other fish to fry--no, let's be politically correct about this--other rice and beans to pressure cook. Really, tho--I've missed RAW POWER, BUTTHOLES, BLACK FLAG, TOXIC REASONS, and locals BLOODSPORT, FUDGE TUNNELL, and EFFIGIES, and Earl's (ex-EFFIGIES) new band whose name I forgot. Prob'ly more.

I also didn't see the July 19 Wellington Church show, but neither did anyone else. Am beginning to think the Thunderdome philosophy, with minor adjustments, isn't entirely stoopid. As in let 'em fuckin' off each other before it escalates to affect other people. Nuff said.

Chicago bands have ranged from touring to snoring. On the touring end, ARTICLES OF FAITH returned from their successful nationalish one and played their "final performance" at the Cubby Bear. Surprise, surprise. Singer Vic is moving to Boston for school, and the future of the band as such is uncertain right now, according to Bill (drums). I'm sure we haven't seen the last of 'em so let's see what happens. Oh yeah, I missed that show too. But everyone I talked to said AoF were great. RING 13 opened, with their old drummer back for summer. Hopefully, they'll find a permanent one soon cuz they're good and have gotten a real good reception so far.

True to form, the Cubby charged 75¢ for a glass of water and shut off the power when they decided it was time. AoF/RING 13 was the only HC show there this summer. Someone who talked with the owner about booking told me he said they'd do more HC after baseball season. You know: when they need the business. So maybe cancel what I said about the Cubby not doing shows, but do shows want to do Cubby?

Also, shall we say in transition--OUT OF ORDER have had "management-related problems". Their album's been on hold, along with live gigs. Maybe that'll learn 'em to take care of their own shit. Which they're doing so far, with a couple local and out-of-town dates set for Sept. Jim sez they have "lotsa new material", some with more of a metal edge (boo hiss), some "sorta meloncholy" (boo hoo). C'mon guys--let's hear it! And do what you hafta to get that album out!

DEAD FINK are now called GOD, with some personnel changes. Played in the city in July at a "Y" show with NO EMPATHY, BLATANT DISSENT, and IMPULSE MANSLAUGHTER. All but IM (murky metal) were good. And hats off to Mark for putting on the show.

Dan from GOD and his partner in crime, Andy (DENIED REMARKS), are my heroes this month in the "A For Effort" department. Their record label, Landmind, is doin' a lot to help area bands get exposure. Current efforts include organizing a comp that will be one of a series of Mystic albums from different cities. GOD, POLITICAL JUSTICE, DENIED REMARKS, PRODUCT 19, BLATANT DISSENT, RIGHTS OF THE ACCUSED, NO EMPATHY, OUT OF ORDER, "plus others" will be on this monster. Slated for fall release. Also due out on Landmind this fall: POLITICAL JUSTICE? 45 (they haven't broken up, by the by), a DENIED REMARKS record, and a comp cassette of "alternative synth" (dark spooky) stuff featuring obscure Chi bands. Landmind releases are distributed by Systematic and Toxic Shock so far, and they're looking for more distributors. Bands interested in recording on Landmind (Dan mentioned they're especially into putting out bands from Milwaukee right now) contact them at : 1517 Snowberry Ct/ Downers Grove IL 60515. For a catalog (get one!), "stickers and all kindsa stuff", 50¢ to: 4708 Seeley/ Downers Grove IL 60515. One "oops" from last report: it was the DEAD FINK/HAPPY TOONS EP that came out, not DENIED REMARKS/HAPPY TOONS. Silly me.

Clubwise, there's a place in Palatine called Kaleidoscope (312 991-7625) that's booking bands. If you're playing the midwest and can't get anything in the city (better exposure), or are local in the same boat for that matter, try there. Metro continues to be the only game in town. To try for a show there, send tape & info to: Last Rites Productions/ c/o Sean Duffy/ 1717 Sunnyside Beach Dr/ McHenry IL 60050.

Time for a completely unrelated tidbit break. I'm writing this from NY, where I rendezvoused with friend Jeff. Jeff has been living in Nepal for 5 years, and told me there are punx there! OK, then don't be impressed. We're talking about a small country sandwiched between India and China, with natives gone wild. He promises to send pix.

Back to local shit. There's something I want to point out about what goes on here: there's a definite lack of "front women" (or even back women) in Chicago bands. But there are certain girls who are influential in the scene here, and I wanna mention a few, just some people I see causing stuff to happen (not always positive either).

Danni put together the ill-fated show at the Wellington Church, started Positive Force Chicago, and does a zine, Tabula Rasa. She's in high school. Amy Hise is on "Fast'n'Loud" (WNUR) and interviews a lot of bands on the air. If you're a local or outta town act playing here, contact her for interview. She sez she is also gonna book some shows in the fall, so try her for that too, at: (312)864-3797. There's also girls who are key figures in the pretty deep shit that's been happening violencewise (on both sides of the fence. Like I said, Thunderdome time). And there's Josephine, who owns 2 record stores in the 'burbs, was involved with the Centro-American Hall shows way back when, and is/was half of the dynamic OUT OF ORDER management team. Then there's me, the one with the big mouth in print, but I wouldn't wanna toot my own horn or anything. Projects for Flipside (help on Chi scene history, I've only been here 2 years), Sound Choice, and the Ill Noise..ur.. Illinois Entertainer. Honk honk honk. There are more (lots) girls who deserve mention, but lack of space and research (I admit it) limit me. What I wanna do is a whole article with interviews of a broad (har har) spectrum of female punx. Contact if qualify.

Bloody Mess in Peoria has another ish of his zine out w/more GG ALLIN (seemsta be his mainman), etc. New address: 1717 Fredonia/ Peoria IL 61606. Otherwise, I haven't seen any new zines here, but everyone listed in MRR #27 says they're still working on the next one.

A number of people have talked about organizing campus-based shows and zines in fall. Hope they follow through on this--the colleges and $$ often available through them seem underutilized in Chicago.

There's also a general shortage of bands who really know (or even care, in some cases) how to kick ass and promote themselves. The small/unknown band venue problem might even help by forcing more and more of these bands to find alternatives to the established club circuit. And on the subject of promo: one step, gang, is keeping your local "press" informed of what you're doing. My (ahem) new mailing address is: Val B/ P.O. Box 802334/ Chicago IL 60680. A big "Thanks!" to those who helped on info, especially Dan, Danni, and Scott. Hi Donny in NY--gladta have run into ya. And a big "FUCK YOOOOUUU" to anyone who promised to get me stuff (pix/info on your band) and didn't! You still can, it's no big deal. Just get your shit together. Bi-4-now...Val B.

P.S. Keep sending scene-related contributions to above address!

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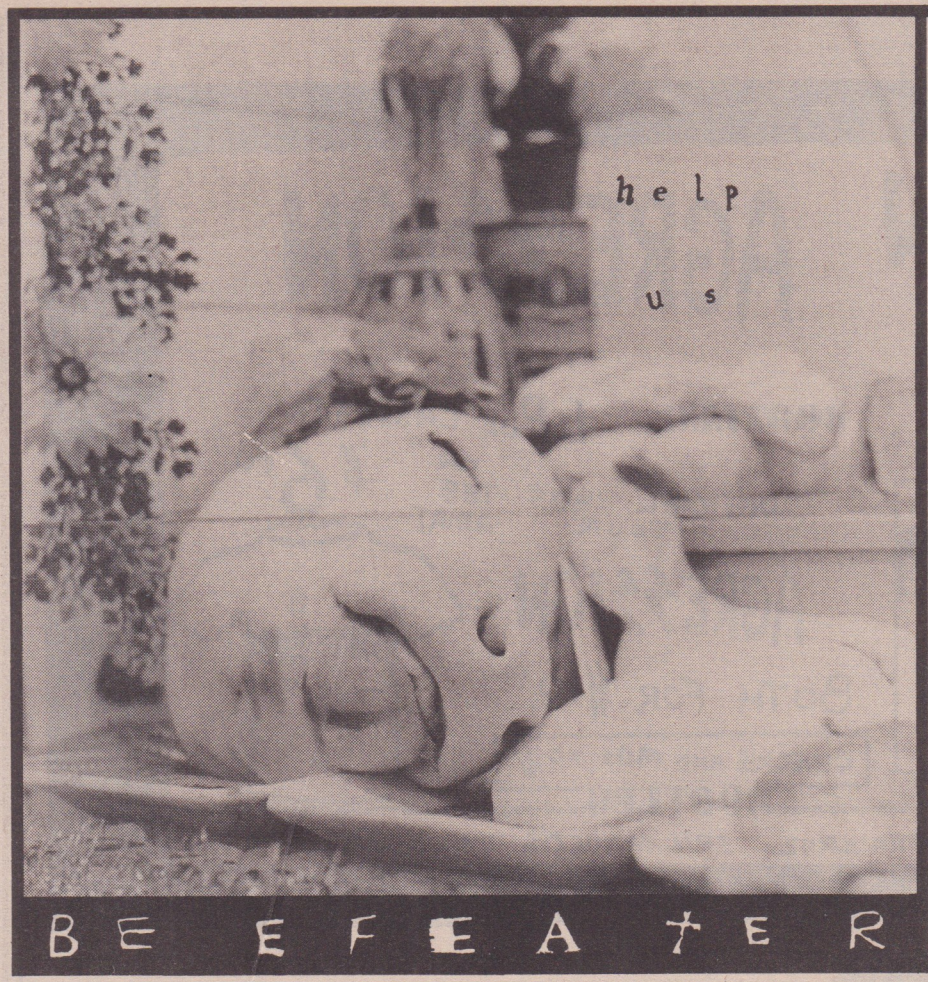

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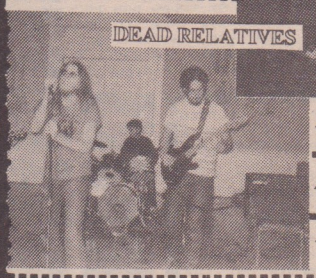
MANSA K. MUSSA

CHAMPAIGN-URBANA- First I'd like to clear up some innacuracies from a previous report. The local BYO is not dead, nor did we lose any student funds or access to space. We're very much alive and kicking and have been putting on shows throughout the summer. Unfortunately we're had to turn down a few bands because we simply couldn't find a hall (an especially big "sorry" to ILL REPUTE, we really wanted to have you play). Some other people in town have done shows too, and all receive an enthusiastic welcome.

On the local front, the infamous DEAD RELATIVES are back in action. They've just released their first cassette, The Game is Over. A copy of it will be included with the next issue of the Autistic Chainsaw Gazette, C-U's artsy-type zine. They'll also have some for sale, so write if interested.

We also have a new thrash band in town called HSR, who play some covers and some originals. There are other bands forming, so if you're interested (especially drummers), don't be afraid to put up a sign in the record store.



The scene here has a lot of potential for growth if everybody keeps with it and tries to get others interested. New people in town, get in touch with us. And if you're a band interested in playing, give a call or write and we'll do our best to set you up. I'm trying to put together a list of people, especially in the surrounding area, who book shows. Then I can help bands that get in touch and want other city info. If you book shows or know people/bars who do, send all relevant info to us.

The public radio station, WEFT, has lots of good alternative programs: "Maximum Rock'n'Roll", "Minimum Rock'n'Roll", "The Quaker Goes Deaf", "Volatile Brain Sectretions", and others so check out their latest program guide.

I'd like to thank all the out-of-towners who've played here and all the people who help us out, and Josh for his PA. That's all for now.

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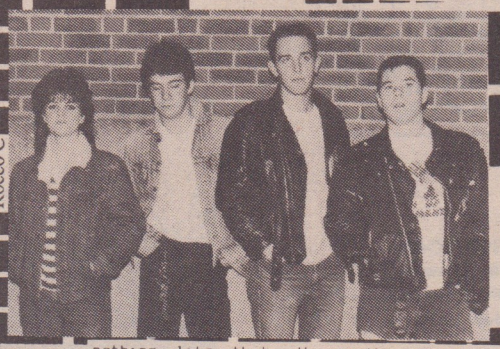
LAST STAND

This interview was conducted at Last Stand's loft, in Boston's South End. Last Stand formed in late '84, out of the ashes of Noonday Underground. The band consists of Pete Mulford (guitar/vocals), TK (guitar/vocals), Kathy DeMarco (drums) and Frank Schact (bass). All members were present, except for Frank and manager Randi Smillman was lurking in the background.

MRR: How did Noonday Underground become Last Stand?
Kathy: We canned someone and got someone else. We thought we should change the name because a lot of the music's changed.
TK: The bass player (Leslie) from Noonday wrote more than half of the stuff. I would have been happier doing something else and these 2 also, so it wasn't bad, but we were leaning towards other stuff that she wasn't so into and we split and we got Frank playing bass.
MRR: So the songwriting changed with the new band?
TK: Yeah, I kept writing as much as I was, but Pete started writing. We got what we wanted and I think it sounds great.
MRR: What's the idea behind some of your lyrics?
TK: Things that piss me off. It just seems to me that if people would only open their eyes, maybe they'd get a little disgusted more quickly than they think. Nobody opens their eyes.
MRR: Do you think there's a place for social commentary in music?
TK: Who cares? I'm gonna do it anyway, even if people don't think there's a place for it. I think it should be the goddamn '60s and everybody should be going wild with music.
MRR: What's "JFK" all about?
TK: It's about the murder of John Kennedy- the coverup.
MRR: Do you think he was murdered by the CIA?
TK: There's no denying they helped. Who knows who murdered him, who knows who gained the most, but a lot of people gained and you can find out. The CIA, FBI, Pentagon and Lyndon Johnson all had their dirty little hands in it so it doesn't take much to find that out.
MRR: How'd you come to that conclusion?
TK: Books. Read books in the library by people who investigated it for 16 years. They obviously dug up a lot of facts that people didn't know they had left uncovered. It incriminates people but it isn't enough to nail anybody down, because all the evidence is in the archives and, for some strange reason, for the safety of national security, you can't see Lee Harvey Oswald's library card because it might not be his.
MRR: What do you think of Boston's music scene now?
TK: I think it exists, at least. There was a spell for awhile when it was pretty lame. There's a lot of younger bands. It's better. A lot of guitar stuff, now. This synth crap I never pay attention to.
Kathy: There isn't one big band in this town. It's all one level. No one really sticks out, like the Del Fuegos did.
MRR: Tell me about the new record you have coming out.
Pete: It'll be out in about 6 years if Curtis (Taang) ever gets to it and it'll have 3 songs on it, a 12". "JFK" by TK and 2 songs by me, "Violent Solution" and "Where I Live." "Where I Live" is about where I used to live a couple of months ago, in the shithole of the world, northeast Brighton (in Boston). Never live there! "Violent Solution" is about where, for one week, in the paper, you kept reading about all these kids who were killing themselves and, remember the one kid who stood up in class and shot himself? It's about him and this other kid and just about how awful it is.
Kathy: A violent solution.
Pete: It's something that affects me. You wonder why there were three cases like that in the space of a week.
TK: And it's always, "No one would ever believe from a kid like this," because they weren't looking at a kid like that, so it's just another problem the world has that it refuses to deal with.
MRR: People not dealing with people as individuals, and not really caring...
TK: Yeah, "Johnny, just make sure you catch the damn football and Dad will be happy."
Pete: You think they had no outlet in their minds except to do that. What is it about this society that makes a teenager think his only way out to escape whatever problems he had would be to off himself? And especially the one kid I'm writing about who called up the Samaritans saying he didn't want to die. He said it over and over and then he just did it.
TK: Basically all the songs come from something closer to home than just searching the air and writing another song about cars or girls. It's usually more personal.
MRR: I noticed you said before you wished it could be the '60s again. Do you think we'll eventually come back to feeling of that era?
Kathy: It's taking a turn right now.
TK: It ought to. The parallels are there. There's an asshole in the White House. You have an asshole in the White House who pisses people off and not only is he an asshole, he's a backstabbing asshole so people he's promised things to that went for him before are now getting the shaft. He's even going to make more enemies with people who supported him before and there are enough people who were against him to begin with that when they finally start being able to say to people, "See, I told you so, come with us," then it ought to get nastier. He'll just try and pull more stuff, as he's shown. That clown has rammed some pretty ridiculous stuff down our throats, moreso than even Richard Nixon. Nobody sees his faults just yet, but, sooner or later...
Kathy: He's got that personality.
MRR: He has the TV personality. He looks in the camera and mesmerizes the nation.
TK: Enough people will get pissed and turn around and say bullshit.
Kathy: Common people like his image.
TK: He's been supposedly doing all right by them, but it'll turn around and the common people will start understanding that this new tax plan won't help the common guy. It'll hit them in the face. In the '60s, it was Vietnam- 50,000 sons died.
MRR: So you think it'll take another catastrophe to bring back that feeling?
TK: Hopefully, people are smart enough that they're not going to let blood go. It has a lot to do with media and the media is certainly controlled, but, to an extent, the public always forces it to react to certain things. Like the hostages are hooted and hollered about because it was an uproar. What's Reagan gonna do about it? He did nothing, he couldn't win. There's still those other 7 people.
Kathy: He still came out looking like a great leader. People believe he had a lot to do with the freeing. If it had been Jimmy Carter...
TK: That's partly because of who owns the newspapers. Jimmy Carter couldn't collapse in a running race without it screwing him over totally, politically. Ronald Reagan can kill 400 marines and it's quite alright because you're a tough guy. He's not even a tough guy, he's somebody else's figure. He's probably gotten paid well and he knows now it's coast time, so he's gonna do what they tell him to do. That's what they put him there for. Now there's nothing to worry about because he can't get elected again, anyway. So when they tell him to come out and say something ridiculous, he'll come out and say it.
MRR: He has to have all those people managing him because anytime he says something on his own, he always puts his foot in his mouth. I remember his comment about seeing Rambo and knowing what to do next time.
TK: That's the whole thing that makes me worry. All these commie-hating people getting good and riled and you even get an asshole like him to jump on the bandwagon- hate is good. It's pretty scary. Whoever made that movie had some good inside dope. The Russians are no prizes- they're nothing to us alone," because they are the biggest assholes on the planet, moreso, I hate to say it, even than us. You can be put in an insane asylum in Russia just because they wanna put you there. That's why you don't stand up in Russia because the next thing you do is ,find yourself getting pumped with drugs and six years of your life getting screwed over. The CIA's probably a lot sneakier at it- they'll just spike you with drugs, but at least here, you can watch your ass and they can't go fucking with you out of the blue. That's the great thing about America is you can say it sucks.
MRR: It's obvious you're critical of the government here, but you still consider yourself to be patriotic?
TK: Moreso than anybody, because it's the whole name of the game that you should have some representation. You have a voice in the politics of this country and you stand up and say it's wrong- wrong to trade with South Africa, while they're oppressing a whole nation, but then to turn around and say to us that we can't trade with Nicaragua, who are nothing like that. We won't impose sanctions on South Africa, but we will on Nicaragua. That's wrong. The Sandinistas fought for years to overcome the biggest slimebag, who we backed and now people can finally do a little bit better for themselves than just plain hide. But it's commies and it's Rambo and it's time to kill the commies--if we ever want to be safe, we'll go out and wipe out everybody who disagrees with us, just like the commies. We're no better than them. We do just as slimy stuff all over the place.
MRR: But you still think the democratic process can work in spite of all this?
TK: That's only because politicians, as crooked as they are, if there was enough public opinion for or against them, then they'll get or lose their jobs so, sooner or later, they have to hold themselves accountable to public opinion and, if all of a sudden, the public feels like someone's a slimebag and they don't want to make too many enemies with the public, then they'll act. It has a chance. But, then again, look at the public and look at how they pacify them with things like Rambo...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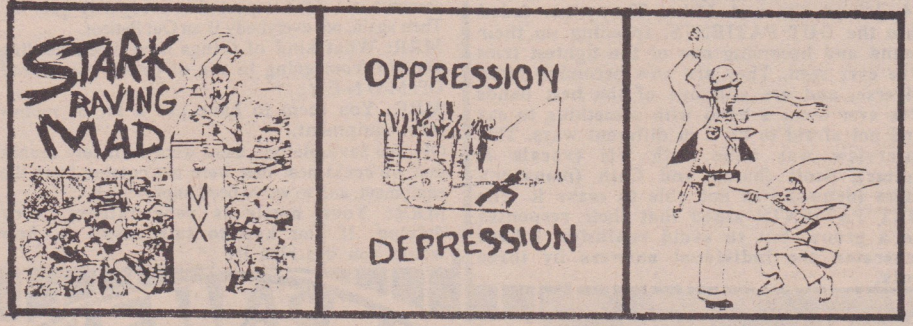

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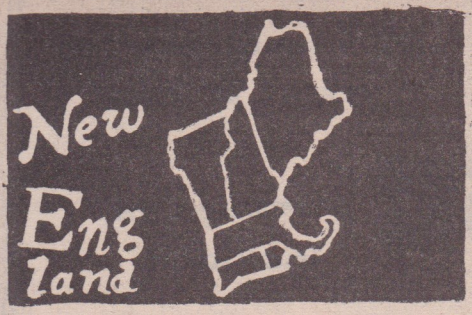


Interview & photos by Lisa Putignano

The OUT PATIENTS are the only punk band to survive since the beginnings of the Western Massachusetts scene. They are a hard-working band who tries to communicate through their music. They started out as a metal band called MACE in 1981. At the end of 1982 their bass player left and Scott, then 14, joined Vis and Mike. They then faded into the OUT PATIENTS, speeding up their sound and becoming one of the tightest trios I've ever seen. They are now becoming more diverse, and are still one of the best bands I've ever seen, a band with something to say and not afraid to do it in different ways. This interview was done with Vis (vocals & guitar), Scott (bass), and Cath (manager). Mike (drums) was not able to make it. The OUT PATIENTS asked that their responses be a group, but to avoid confusion I have seperated the individual answers by three dots.

MRR: You haven't been very visible lately.
OP: Not outside.
MRR: Outside where?
OP: Outside the cellar, the cellar has been very busy... Notice the lack of tans...The answer to the question is 'working on the demo'.
MRR: So it's almost complete?
OP: It needs just one more song. The big thing is the copyrights. We have to wait for them to approve it and we don't know how long that'll take.
MRR: Is it so important to get your songs copyrighted?
OP: Yeah, before we can send anything out to any...We just had a buzz from various people and plus common sense tells you 'don't send things to a record company, even if it is an indie'...Yeah, cuz we've had a taste of some people doing ahh--
MRR: Pulling a fast one?
OP: Yeah, so we're just making sure. What we're working on we want to come out--not perfect--but we expect it to be worth it.
MRR: Could you describe the material a bit? How is it different from when you started out?
OP: I've always said that the music has been like a tree and we have a punk trunk that's growing many strong branches--strong as metal, and so what the music has different is just the branches are longer and there's more melody. We haven't made any radical changes, but if it seems drastic to someone, it's just that they haven't seen us in a while.
MRR: There are a lot of Boston bands that have changed their sound a lot and alienated their audiences. How do you think they went wrong?
OP: You said it, they alienated their audience, they cracked their foundation...They denied that they were even sincere in the first place...Bands in general do that, change and want to go in a new direction. I don't think there's anybody in this room who would say that's necessarily bad. But this band will never deny their roots, nor the people that have supported the bands' efforts...Some bands you could describe their history as being a tree too. Their tree also grew, but they seemed to have taken a chainsaw and cut the tree in half all of a sudden.
MRR: When I see you play live, you seem heavily into communicating with the audience, Sometimes it gets across and sometimes not. What things are you trying to say?
OP: Personsal, personal politics. Like what does that mean to you?
MRR: Obviously it means something very dear to you, and other people can get what they want from that.
OP: Yeah, does (Salvador) Dali tell you what he wants you to get out of his paintings? Being overly outward is not our characteristic.
MRR: You don't want to make a solid statement because you want it to apply to a lot of people?
OP: Oh no, we are definitely into solid statements, but sometimes I don't expect that everybody gets it... Then again, not everybody is an Out Patient.
MRR: What kind of things have been holding you up from going in the direction you want?
OP: M-O-N-E-Y.
MRR: You seem to have put a lot of money into equipment.
OP: We have. Before, there were definitely sounds that we could hear that were not coming from the equipment, and so we've been improving it.
MRR: Your music is very intense, very driving. If you had to talk about it, how would you describe it?

OP: Speed-power-thrash-metal-death rock...Heavy mental...Yeah, that's the best description for it, seriously.
MRR: Do you think this whole controversy about metal being combined with hardcore/ punk is blown out of proportion, like "No, no, it shouldn't be done"?
OP: It's already been done, take the best of both worlds. It's great at CBGB's with the guys with long hair and the people with none...It's so cool that people get exposed to each other and realize they have more in common than they ever thought...I hope punks don't feel that metal will swallow up punk. If punk's strong, it should survive.
MRR: What do you want to get out of being in a band? Are you making art, for fame, money, so you won't have to work in a factory?
OP: Being a musician is what I want to be. I don't feel like working in a drugstore for the rest of my life...I found that I'm not in harmony with many of the jobs I've had...Hopefully, musicians are artists...I love the theatrics in music; that's what I miss in painting.
MRR: It's so alive, the energy permeates everything.
OP: That's it! We're looking up, but there's a lot of people that aren't. There's up and there's down, both are necessary pieces, but one of them is people are being fooled and there will be no progress in that area.
MRR: In what way are they being fooled?

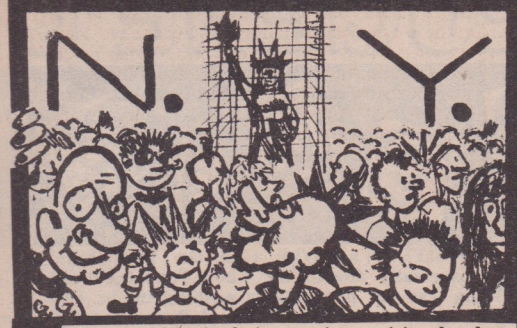
OP: Because some of the things that exist in heavy music are immediate, provide immediate satisfaction, but it has--it's down in the depths but it has no depth and it's just nowhere land. It's just like if I went to see a movie that was violent. At first I'd be like "Alright, kick his ass!", but then I've seen movies that have downright flowery but they are the ones that have had so much punch, hard hitting, where I had to think about that. And that's definitely where we are at.
MRR: You want to combine the power with a message, the best aspects of both.
OP: Yes. Another thing is seperation. I think some people are trying to draw lines between things and build walls...People are really good at pidgeonholing. They need to, so they can have things in a certain order in their minds so they won't go crazy. You have to to a certain extent, but people do it too much.
MRR: They become rigid, unable to reclassify.
OP: Yeah, they pidgeonhole it before they think about it, and then afterwards rarely think about it. People do that with music...But now there are some things being done that are truely expanding the boundaries of what music is.
MRR: How?
OP: By speed, sounds and different ideas of harmony.
MRR: What do you think will make the local scene better?
OP: We've done a good amount of work around here--I don't want to get into that sob story. I mean, we're doing our own work now and there's a generation behind us that are at the age we were. It's time for them to get going and take over.

Speaking of the local scene, here's a short report. First off, DINASAUR's record should be out on Homestead. They are very original and talented, with traces of STOOGES and BURMA. VOLTRON is split, at least for now. DON'T ASK has been doing gigs in Boston and going strong.

A couple of new zines will be rearing their ugly heads, one from that madman Brad (an editor at Over The Edge) and Brian from Worth Mentioning says he's finally ready to start putting it out again--no kidding. Other zines are Savvy, Over The Edge, and perhaps Death Imagery.

A couple of months ago Terry and I wrote asking bands to consider playing Western Mass, though we couldn't guarantee a fixed price because we had no idea what we could afford after expenses, but we did promise housing, food, and gas money, even if it came out of our collective pockets. The response was two bands. VAMPIRE LESBOS from Washington state and RAW POWER from Italy. Terry put the show on and it was a success financially, meaning RAW POWER got a lot more money at Terry's small show (about 125 people) than their gigs in Providence, Boston, and New York--all at clubs. Moral of the story--we may not be as big as clubs, but at least we fucking care enough to take care of each band and give them all we can. Terry and I want to thank both bands for not being afraid to play small scenes. Many thanks to Terry, who worked his ass off to pull this show off and for being willing to put on other shows. Please bands, we need your support too--if you're going to be in the Boston area, give Terry a call! Care, and take care!

Lisa Putignano/ 6 Glenwood Ave/ Northampton MA 01060/ (413)584-4804
Terry McGovern/ 247 Gorman Hall/ U. Mass/ Amherst MA 01033/ (413)546-6475



As this is being written, it's the hot, humid "dog days" of August, and not a great deal of excitement in the Big Apple. Across the Hudson River however, the fauna of the Garden State are celebrating the release of their new comp LP, New Jersey's Got It, featuring 2 new AOD blitzes, a horror album cover, and BEDLAM, BODIES IN PANIC, CYANAMID, PLEASED YOUTH, CHILDREN IN ADULT JAILS, STETZ, MY 3 SONS, and SACRED DENIAL, on Buy Our Records.

CLUBS

In the City, the large clubs have been slow lately, with DIE KREUZEN and AoF at the Pepp (to book, call Jim Fouratt at {212}989-9505) and The REPLACEMENTS at Irving Plaza (477-3728) and not much else. The big news here is the opening of a new, small venue by Johnny Stiff (718)387-5090 and Jim Dunlevy called the Nameless Theatre at 125 W22nd St (betw 6 & 7 Aves). This is an off-Broadway theatre with 72 seats, 19 feet wide, with a 2' high stage you have to walk over to get to the johns, 2 dressing rooms, no bar, and no good space for dancing. No alcohol allowed, and soft drinks were sometimes difficult to get, but reentry is free and delis are near. So far the pattern has been for shows there Fri & Sat nites, starting at 10, for $5. Pete, who owns the place, told me they've been showing plays there for 26 years. There are a number of problems with the site (no monitors, the drummer is in light for a change but the front is dark, the small open area before the seats would need a low portable platform to make it usable for dancing since it's on 3 different levels now) but it is a small club for bands to play in, run by punx, and that's a definite plus. Theatre seating i don't like--it's confining, inhibits dancing, and is anti-social interaction.

Ed at the Subway (718)830-9163 in Queens sez they're still doing gigs but have lost their PA, so anybody with a PA who wants to set up a show there should call him. Money is scarce, he adds, but he can pay bands and the place does hold a couple hundred easily (see MRR #26).

DIAMONDS

ULTRAVIOLENCE is supposed to be touring Canada in Sept with a lineup that is down to Tony (v), Davey (g), Charlie (d), and now Rob (ex-RAPID DEPLOYMENT and ANTIDOTE) on bass...SHEER TERROR is going on a half-year vacation but may record before then...MURPHY'S LAW got themselves together enuf to leave on tour after a departure gig at CB's that was held up over half an hour by the absence of singer Jimmy Gestapo, who was getting his hair shaved off. Most any other band would have been kicked off the stage, but ML is so popular that fans camped out on stage waiting for Jimmy to show up. The tour takes this party band, which has yet to release an ounce of vinyl, grace a comp, or sell a tape to the general public, first out to the Midwest, then down the Missippi to the South, west to L.A. (where they should be when this issue appears), then back over the Rockies and home. I'm told they're avoiding S.F. to avoid getting caught up in violence there. ML has now recorded and is supposed to release BYO vinyl after they run into the Pacific, but this is a band to see live. Since in Murphy's Law, anything that can go wrong will, and at the worst possible time (this is one law i respect!), if they make it intact to Calif and the earthquake doesn't get 'em we'll consider it a miracle here in skeptical NY. Straight edgers take cover!

MECHANIZED DEATH sent me a good live tape from Jersey (state where i went to high school, yea!)...CRUMBSUCKERS reported singed to Roadracer/Roadrunner for an LP...BODIES IN PANIC are reforming, according to singer Kyle. Their tour ended in L.A. July 19 when the band broke up, cancelling 5 Southern gigs. Kyle said they enjoyed the tour except for S.F., where he accused Mark Dagger of stirring up trouble. In the new lineup are Bill on bass, Jim on drums, Chris on gtr (all new), and maybe Gavin (bass in old lineup) on 2nd gtr...BAD BRAINS to tour Calif early October, sez their manager, who is looking for a label...ARTLESS (Mykel Board's band) due for a 12" on Placebo in Oct...AGNOSTIC FRONT has booted their drummer Jimmy Merick and is auditioning as we go to press.

SPADES

In radioland, WBAI's "Rude Awakening" show is doing a special during primetime (4-7pm) Tues 9/17 on this powerful 99.5 signal, an escape from the dawn patrol for John and Rocco; meanwhile WFMU's Pat Duncan (thu 6-9pm 91.1) is adding live news updates from yours truly to his shows; Dan and Andrew are back on the air with WJSV after a summer break at 90.5 (tue 5-10pm) and need material sent to: 50 Early St/ Morristown NJ 07960...Pat and i have set Sept 4 as the date for a meeting of punk deejays and zine editors/writers in the area.

Gary Tse-Tse Fly was in Brooklyn Comm. Hosp for a while with injuries to neck, back, shoulder and head from a car accident (hit from behind), but he's back home convalescing (address in #26)...Short News is back after a long absence, with Jim putting it out instead of Nancy, 2 long pages of reviews free from POB 1028/ NY NY 10028...Jersey Beat #22 profiles ANTI-ETAM...Free #21 is all essay and reviews; don't put the name of the zine on the envelope, but send stamps to Michael Lerner/ POB 6778/ Yorkville Sta/ NY NY 10128...Gene Temesey's Dangerous Rhythms is back with #5, 22p/99¢ from 439 Rivercrest Dr/ Piscataway NJ 08854 with lots of reviews and interviews...Geek Attack #3 comes with a sticker from Phil, Herb, and Neil at 10 Caravella Ln/ Nanuet NY 10954 and is 20p devoted to skateboarding. No price i could find on it, but it's the only area skatezine to come to my attention...Guillotine doesn't want to be mentioned in this zine so i won't say anything about them.

Sporadic Droolings #3 is out with 80p/$1 from Dave Burokas/ POB 1092/ Kearny NJ 07032. Dave does lengthy interviews and is good at asking Qs; here he's got NEWTOWN NEUROTICS, GROUND ZERO, PREVARICATORS (saying "Jessie" is a parody, not anti-gay as MRR review claimed), TOXIC REASONS (very good!), BREAKOUTS, NAKED RAYGUN, PLAN 9, U.S. CHAOS (not very serious), and a fine long interview with Joey Shithead of DOA. Look for Dave to help out with scene reporting...

Task follows up its impressive debut with #2, 56p for $1 from Greg C at: JAF/ Box 7814/ NY NY 10116, and like Dave, Greg gives you a lot to chew on for your buck. In addition to cartoons, an Amsterdam report, M. Board and reviews, there are interviews w/COC, SUBHUMANS, AGNOSTIC FRONT, Tom Roberts of POISON IDEA, MIGHTY SPHINCTER, Mike Muir of SUICIDAL, and The PANDORAS. And to think that back in December i wrote that the zine scene here was anemic!

Miscellaneous note: Some Records moves from fleamarket stall to a store of its own at 210 E 6th St between 2nd & 3rd Aves; still the best U.S. HC selection in town.

HEARTS

I was standing next to Pat Duncan in CB's when some nondescript but big guy, who had been fixing me with an unmoving stare (he must've been on something) came up and tried to start a fight with me. Never seen him before as far as i know, i told him i'd rather see The DESCENDANTS, who were playing at the time. Then i chose to ignore him and eventually he went away ???

None of my helpers sent in material this month, so i guess i'll just rant and rave for a bit. Remember, this is just one man's opinion:

The New York scene is exciting, diverse, very active and full of talent, but with some notable exceptions it seems to suffer from a certain amount of emotional sterility. I'm way overgeneralizing, mind you, but i personally don't sense that there is a great deal of emotional support by people in the scene for each other--outside their little cliques. Most scenes of any size are somewhat clique-ish, but i was told when i got out of prison that NY was unusually so, and now i've been around long enuf to verify that. New Yorkers in general have a reputation for being relatively cold and emotionally isolated, and the NY scene has not escaped the influence of the city. I'm certainly not the only one to have remarked on this case of emotional malnutrition, and i don't want to exaggerate it, for there are warm friendly people in the scene and i'm awfully glad they're there, but this is a problem that could use some consideration, and not just in NY. Heart and head should go together.

The scene is getting diffuse. I'm currently trying to keep track of over 80 (!) bands, of which over 50 are in the City and the rest from the suburbs. There are a score of zines in the area, and shows all over the place...I've never thought skins would seperate from punx here because the bands are well integrated, but i think the potential for a division along metal vs. melodic lines does exist, since i see more and more bands clearly going seperate ways there, and their fans likewise.

We could use a good dose of "positive force" energy here, more people working to build the scene and fewer just taking what they can get out of it.

Why isn't anyone selling out-of-town zines at gigs with hundreds of potential customers?

Free speech in America: my parole officer learned somehow of my TV appearance in San Fran (the Feds are Watching You) discussing prison rape and questioned me about it. Then, since i can't leave New York City without permission, he made a trip across the Hudson to participate in Pat Duncan's radio show contingent on my not discussing jail on the show (which i hadn't planned anyway). The government does not want you to know the truth, and is trying to censor me.

After the sermon we will all turn to Hymn no. 45, "United Strong"...

Donny the Punk/ 233 E 3 St #1C/ NY NY 10009/ (212)982-3075

EUGENE CH

ROCKIN'

MRR: There's a big difference between SHOCKABILLY and your solo show which is Americana, folk music, American roots. Would you say that in fact this is what SHOCKABILLY is or is your solo show a big difference?

E: I think you're right that it's very different. One of the things that bothers me about SHOCKABILLY or playing with any other band, no matter what you do with a band, if it's a rock band, you're limited in a sense. I like playing acoustic guitar a lot. That's not really something you can do very easily with a rock band in the curcuit. You sort of have to have a really good sound crew together. Technically, it becomes a problem pulling it off so people can hear it. Whereas when you're alone you can do it without that much trouble. SHOCKABILLY plays a wide range of material in between the Country and Western stuff and the kind of hardcore psychedelic stuff. But I'd say that it's about 78 per cent hardcore psychedelic sound and the rest of it is country. Whereas when I play by myself at least half of it, sometimes more, is country. Plus I play this sort of folk, protest stuff. There's a bigger range because when I play by myself, there's just a bigger range of material.

MRR: Musically speaking there's sort of a smaller range because you're limited to the amount of sounds you can get from a guitar, with or without a band. But stylistically, I noticed that you have a wide range. You covered a PHIL OCHS song, you did a BUTTHOLE SURFERS cover...

E: It's funny. Like I recently recorded a cover of that song "The Shah Sleeps in Lee Harvey's Grave" as a part of a medley. I recorded with an old time string band that lives in North Carolina, The RED CLAY RAMBLERS. They record for Flying Fish. It's like, mandolin, banjo, guitar, bass and piano. They're kind of a modern string band, but they do really traditional material. It's called "Medley in C" and it's got a lot of different material I like to play. It flows from one to the other. But right after "Waltz Across Texas" comes "The Shah" done bluegrass style. So I can't wait for those guys to hear it. They don't know that I'm doing it. They'll probably like it. I think it's kind of a typical approach. It's a much wider range, and even a more subversive show in a lot of ways. What I mean by subversive is that I've always felt a lot of the performances SHOCKABILLY does ...well, we can get a job playing certain kinds of places. And people, when they come to to hear it , some of them fight it but it kind of expands the boundries of what they thought they were gonna hear. It just isn't a typical rock band 'cuz I'm not a typical person playing in a rock band. I'm just not like that.

MRR: Do you think the solo material is more subversive?

E: I think it's even more. Like, when I first started the band I could not have gotten a job at a club playing solo in San Francisco. I used to play solo in San Francisco in avant-guard music lofts. But I couldn't have gotten a job in a club. Now clubs will hire me because they've heard of me. My name has gotten around so I can go into a club, solo, and the people running the club have the impression that my fans will show up whether I have a band with me or not. A lot of them like the solo stuff just as much, so once I get in there... Like, I walked into that club last night and they were putting disco music on and then I see there's a hardcore band. I thought well, the farther out you take it, you can just go.

MRR: Back to subversive. Lyrically, what has been your political perspective? What drives you to do the material you're doing.

E: I went through a lot of weird changes about it. When I first started playing guitar I was in grade school. The first stuff we got into playing was acid rock and stuff like that. This was in the '60's and there was a lot of protest material around. I really liked BOB DYLAN stuff. PHIL OCHS used to come and play. This was in Boulder.The political thing, well, a lot of people I know have been inspired to become more political by just the last few years in this country, particularly due to Reagan. I lived in Canada all the way until Carter was elected. I finally had to leave the U.S. because of the draft. Living in Canada I became, not apolitical, but it was sort of like you viewed what was going on in the States. The Vietnam War came to an end; Nixon resigned. All this stuff I saw from outside the country. And when Carter granted amnesty and I could come back, I was preoccupied with the thought that at that point in my life I wanted to be a musician and just do nothing else beause I was working as a newspaper reporter. I was more preoccupied with that than anything political. I wanted to go somewhere where there were a lot of musicians. So I went to New York. Even for a few years beyond that I wasn't involved in anything that political. When it finally came back around, it was so easy to charge it back up because I remembered these old songs I used to play. A lot of them, like DYLAN's "With God On Your Side", are as appropriate now as ever, especially due to the whole fundamentalist religious thing which the Right Wing was not particularly pushing in the 60's. As soon as I started performing it again, I wrote to Michael Shepard (of Iridescence Records) and told him I was writing C&W protest songs. He wanted to put it out without having even heard it.

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MRR: Exactly. Mainstream manipulation.

E: There's even an obsession with violence in hardcore music. That seems to transcend all boundaries, all political boundaries. Everybody seems to be into some type of violence. Myself, I like it simulated. I like horror movies. I love a movie like "Walking Tall" where a tough guy like Joe Baker takes on the whole corrupt system with a big stick and just beats the shit outta everybody. There's not really a happy ending. His wife and kids get killed and everything, but I enjoy stuff like that. I like music about, songs about really violent subjects.

MRR: So it's our nature to enjoy fantasy? Or is it our nature being formed by a violent society?

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Interview by Ruth Schwartz

Left: electric toilet plunger

Right: amplified rake

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who are really on the Right. It's sort of unsettling.

MRR: In the song "Women Against Pornography", you compare nuclear war to...

E: Which is a line that people always laugh at...that there's still nuclear weapons but you can't get Hustler magazine anymore. Really, that would be the end result. Nuclear weapons is what people should be trying to get rid of, not magazines.

MRR: But it's all of a violent nature. Women and children are easily manipulated, exploited. Women are at a disadvantage in this society. I'm sort of glad they were showing violent images at those meetings rather than sexual things. To me, it's not an issue of sex; it's an issue of violence.

E: Which you can take outside the field of pornography, right into these big commercial films that come out.

MRR: Exactly. Mainstream manipulation.

E: There's even an obsession with violence in hardcore music. That seems to transcend all boundaries, all political boundaries. Everybody seems to be into some type of violence. Myself, I like it simulated. I like horror movies. I love a movie like "Walking Tall" where a tough guy like Joe Baker takes on the whole corrupt system with a big stick and just beats the shit outta everybody. There's not really a happy ending. His wife and kids get killed and everything, but I enjoy stuff like that. I like music about, songs about really violent subjects.

MRR: So it's our nature to enjoy fantasy? Or is it our nature being formed by a violent society?

E: I can just speak for myself. I had a really violent childhood where I grew up in Colorado. There were always fights at school. Not being a particularly violent sort of person, I was the type of person that always got beat up...I would get hit 5 or 6 times and than I'd turn around and walk away. I'd find myself thinking about these bullies, wanting revenge.

MRR: And you do a song about that now.

E: Sure. I thought about that song when I went to my daughter's school to play and she'd been telling me about how some kids pushed her around. Whenever I go to her school to play, I always try to figure out what to play for these kids. They want me to play PRINCE and CINDI LAUPER songs. But I think they should hear something they haven't before, like a DUKE ELLINGTON song or Country & Western. So I decided to write that song cuz I thought It would be something real to them. And the kids really like that song.

MRR: Your adult audience really likes it too.

E: I've always been torn by this thing in our society. Like I said, I'm tremendously into violence and horror films in that form. And I like pornography too. I don't like the sadistic porn; that's not my type of thing. But I'm a married man, and when I'm on the road, I'm faithful to my wife. So, I take in pornography. I enjoy pornography. I know guys are gonna come up to me after a show back home and say " I really liked that song". It's usually these guys who's only sexual outlet is porn. There are a lot of people like that, ya know?

MRR: But in reference to what you called more sadistic porn, or any kind...it can become a subtle power for men over women. Although it may not cause a man to rape a woman, it may come out in more subtle ways, right?

E: I can see that. There are so many variants as to what could be going on in somebody's mind.

MRR: But you're more concerned with the censorship issue?

E: I think censorship...well, you can't say that many things are great about the United States, but one thing you can say is that you're relatively free to do what you want in terms of censorship. People are not going to stop me from putting out a record like the one I just did. There's many countries in the world where you can't do anything like that.

MRR: Do you think that a Nazi rally should be allowed to go on?

E: That's a great issue, like the way the ACLU completely fucked themselves over fighting for the rights of the Nazis. Of course, personally, I'd like to see the Nazis and KKK completely wiped out. Maybe I'm being a hypocrite, but I don't think they deserve to have the freedom to have that opinion because it has been so destructive to others. I mean, in Greensboro they just started the third trial of the KKK and Nazis for the killings that took place...under the auspices of the FBI, basically. They did their little number where they incite extremist groups to violence against each other. The KKK are better shots and armed than these NY intellectual communist guys.

MRR: In your most radical moment you're saying that, and I do too, as would most people with a conscience, that censorship is bad. Blanket statement. But when it comes to things that are really destructive, is there some sort of censorship that is right?

E: In terms of print, records, books...I think they should be able to print that stuff. If people like Lyndon LaRouche (far Right extremist) aren't allowed to publish their newspapers, then you're gonna have to censor the rest. But holding a rally might be something different. I don't think the Nazis should have the right to march through a Jewish neighborhood, and I certainly don't think the police should be protecting them. These are things I think about all the time now. I feel tremendous confusion about all these things. I like violent songs. There are a lot of great C&W songs like that, hardcore songs like that. You see it in these different areas like industrial music where people are into a lot of really weird and violent things. We were watching this video tape of these guys who make a lot of weird machines...

MRR: MARK PAULINE.

E: Yeah. That stuff is very violent in a really strange way. I think I go through life in confusion about what's going on. Sometimes I'll write a song and some of it I don't really agree with. But it stimulates. I think protest songs are really good for releasing tension in a way. That's what I used to like about PHIL OCHS and people like that. That's something I'm not so confused about; that's a really good thing.

MRR: There's been a lot of discussion lately about whether you can really instigate a real political or social change through any type of art form, including music.

E: I think about that all the time. My main contribution to a lot of these political things, like the anti-Contra thing, is playing guitar at rallies. Sometimes I think that because I like to play guitar and sing I'm just jacking off. I'm doing something I like to do. But I know it's an important part of the whole thing. They have people who are good at making speeches, some who are good at raising money, some who are good at going to Nicaragua and getting involved. So maybe my role in all of this is to provide the music and write songs about it. And I guess that's OK, but I wonder. Things have changed so little since the first inklings of political thought developed in me. It seems that presidents are always doing the same things. Nothing ever seems to change. Even if everyone agreed to get rid of the nuclear weapons tomorrow, how the fuck are they gonna do it?They can't send them into space. They can't put them in the ocean. It's tremendously depressing (laughter).

MRR: But you do have some sort of inspiration for social or politrical change?

E: You've got to. And I have a 9-year old daughter and one that's 5 months old. And the 9-year old is tremendously frightened by this whole thing with nuclear weapons. I tell her that we went through situations in the 60's that were much scarier than today, to make her feel better....like how we'd go sit in the basement of our school because they thought there was gonna be a bomb dropped. She hasn't had to do that. And nothing happened then and nothing's gonna happen now. You gotta tell your kids nothing's gonna happen.You can't say "Oh yeah, there's gonna be a nuclear war and everybody's gonna be killed." I try to keep an optimistic outlook. One of my pet theories for making myself feel better, and there's a lot of truth in this and it'd make a good song, is that we know the American Army is completely inept. Like when Carter tried to rescue the hostages, they couldn't even get the helicopters off the ground. The only time they can invade is when it's something like Grenada where there's no resistance. Some of them brag that we can go into Nicaragua and have it sown up in a month, but you look at Vietnam where you had a bunch of guys fighting with sticks and the Americans could get nowhere. They're inept. Look at the Pentagon's budget, and it's supposed to be for the security of the country. But everyone's ripping off the military. So I think it's probable that if they pushed the button it wouldn't work. None of these things work; they're probably just a bunch of parts (laughter).

MRR: My thoughts about Vietnam, etc., is that you can't replace determination with a bunch of guys who are policemen.

E: It's 18th Century colonial thinking.

MRR: You can't take away people's spirit.

E: And it's seems even stupider now than then even, because in the 60's they'd say "Well, Communism is bad and we have to stop it everywhere."

MRR: They're saying that again.

E: But now they're saying "Communism is bad, we have to stop it everywhere. But wait just a second. I'm gonna sell some nuclear weapons to the Red Chinese."

MRR: It's always been economics.

E: And that's what it should be in Central America too. Economically, it'd make sense to be good friends with Cuba and deal with Cuba on that basis and forget all this ideological bullshit. I really think Lyndon LaRouche is the president because it's his philosophies that motivate right now. He thinks the Soviet Union is really evil and ought to be wiped out and we ought to get military superiority over them by having these laser beams in outer space. And then the Russians will think, "Well, the last person that had military superiority over us was Hitler, so we don't want that to happen." So, we've got a real quagmire on our hands, yeah?

MRR: I agree.

Photos by Jim McGinley & Keith Souder

The biggest news from here is the birth of Plus Productions. They've been the most active gig promoters and have been working with Chuck from Rock Against Hunger (and M-80's). They also put out Plus fanzine, the second issue of which should be out by the time you read this. They also organized a Nagasaki Day demo/action and plan future organizing. For contact: Vince Dixon/ 943 Bridge St/ Phila, PA 19124/ (215)288-6389. Zines are 50¢ plus stamps.

The Rasputin Brothers have done a few gigs and plan more. Bands can call Mark and Paul at (215)727-6863. C.R.U.N.C.H. have done gigs in Atlantic City, but will probably discontinue. The Kennel Club has bands and performance nights (P.O. Box 15921/ Phila PA 19103). Randy Now puts on Sunday matinee shows at City Gardens in Trenton. These are for all-ages, but beware of asshole cops and security (201)392-8887.

Rich Poor is no longer the vocalist of HOMO PICNIC, and is still publishing Alcoholic Tendencies zine (P.O. Box 13011/ Phila, PA 19101/ 50¢).. Beebe (HOMO PICNIC) and friends put out issue #1 of Zine Not Heard (no address). Hopefully, this will continue. Freedom Is Cancer #1 is out (c/o Jim Corbit/ 527 N 11th St/ Reading PA 19604). Another new one is Brain Skillet (P.O. Box 322/ New Gretna PNJ 08224/ 50¢ and stamp).

The DEAD MILKMEN are on a big tour, on the heels of the release of their LP, Big Lizard In My Backyard. From all accounts, the tour is doing very well. So far, the DECONTROL album, Songs From the Gut, is getting good response. Albums and T-shirts are available from: Decontrol Corporate Plaza/ 5 Wynmoor Rd/ Media PA 19063. Todd Cote is leaving OBLIVION and moving to San Francisco again. He'll be replaced by Dave Wynter. Also, a second guitarist will be added. Doug of HOMO PICNIC is also playing for The M-80's now. Dave Birtwell, ex-BLUNDER BOYS, has formed MASO-FIST. PSYCHOTIC NORMAN are playing again, and feature Tom--the nude bass player. SCRAM released a tape entitled We Hope Some Day You'll Join Us (721 Camp Woods Rd/ Villanova PA 19085). CHILDREN'S CRUSADE recently formed and has been gigging. MORE FIENDS are still gigging, but with a new lineup and are as zany as ever. Guitarist Luna Ticks continuously provides us with bizarre comix.

ELECTRIC LOVE MUFFIN and The FABULOUS FONDAS played last July 4 and were a nice alternative to the patriotic shit that plagues Philly every year. F.O.D. are repotedly recording for a forthcoming international comp cassette entitled I Don't Wanna Die For My Country from Sweden. Speed of Sound Records is still working on the second Philly comp LP. This will include several newer bands not on the first, and is due in November. NOBODY'S FAVORITE is recording a single. LITTLE GENTLEMEN plan to release a second LP.

New bands have been forming in various "underground metal" and "speedcore" forms. Robyn Grey (ex-INITIAL ATTACK) is now bass player for FADE TO BLACK, who made a recent demo that already shows a developed sound. Veteran scene drummer Wayne Paupst is now in a 3-piece called HAMMER HEAD. Y DI has been recording and is now thoroughly metal-influenced. As of this writing, there is a tentative anti-apartheid benefit with mostly, or all, metal bands. It seems that people from both general genres (punk and metal) mix well here, and it should be interesting to see the response to both the gig and the concept.

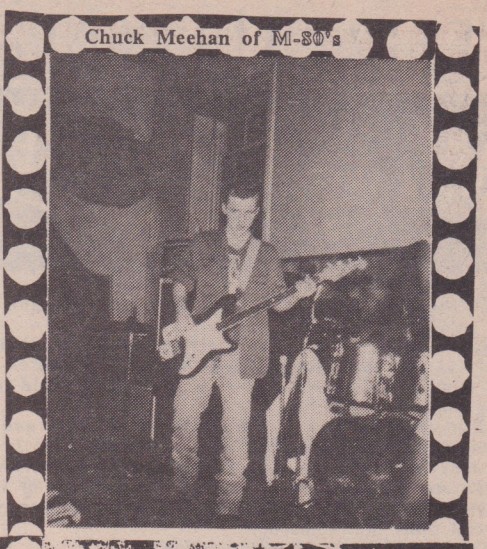
OK, I'll admit it--I went to the Live-Aid show in Philly. I don't want to go into it too deeply, but I did have mixed feelings about it and want to openly express them as "food" for thought. Many seemingly obvious factors were quite disturbing, especially the sponsorship from a couple of disgusting major corporations (AT+T, Pepsi, etc.--there were even commercials shown on the screens). The notorious rock promoter ripoff Bill Graham played a prominent role and was obnoxious all day. Even worse, Philly's mayor, Wilson "Mad Bomber" Goode, got to speak.

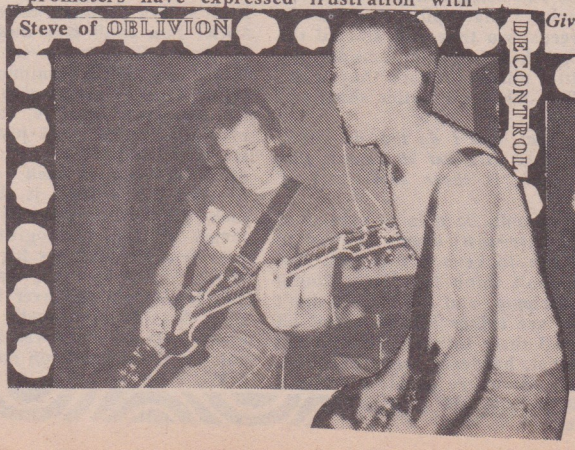
While I would distrust the sincerity of more than half of the performers (at best), I do tend to trust the intentions of Bob Geldof--even if he isn't the most aware person in the music world. The really horrendous artists (in my view, the BLEACH BOYS, the reactionary NEIL YOUNG, and others) were only on for 15 or 20 minutes, like everyone else, so that made it more pleasant. It was a very spirited event, and I felt like I got to communicate with many people there. I also liked the concept of rock performers contributing to *something* of social and humanitarian value.

Back to the "scene", some of the local promoters have expressed frustration with some people who hang around outside of gigs--drinking, and being apathetic and unsupportive of the show itself. Also, attempting to sneak in doesn't help to enable them to continue putting on shows. Hopefully, most of the regulars won't just take shows for granted until they are possibly lost.

Ronald Thatcher/ P.O. Box 263/ Maple Shade NJ 08052

"We're the Feds, we'll cheat and lie
Give us a target and we'll invent the crime"
LITTLE GENTLEMEN


Chuck Meehan of M-80's


Steve of OBLIVION

Todd of OBLIVION

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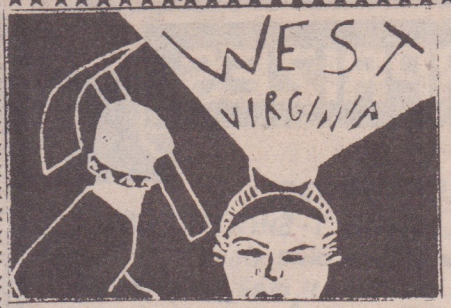


WEST VIRGINIA-Seldom-seen report (note: before I go any further, a note to everyone who's written me and gotten no reply as of yet...I know I'm behind, but I'm really doing my best to catch up. The excuses? Lots...but I'll bitch and moan when I write. AND I WILL!!! PROMISE...OK? Thanx. @rt).

So, there's a lot going on around here, so let's get right down to business. MORGANTOWN- Th'INDRED are quickly becoming a very busy band. We've released our first EP, Reproduction, in May; about half of the 500 copies have been sold. The last 2 weeks of May were spent touring with RAW POWER from Italy...in a nutshell? Us, good times, bad times, you know we had our share--an experience none of us will forget. (hi & thanx to all who put us up/put up with us/whatever...can't list 'em all 'cause there's a lot & we don't wanna leave anyone out...we & you know who y'are). We'll be back in the studio in about 2 weeks to begin recording an LP's worth of toons; it's hard to say when it'll come out, tho...any labels listening? And speaking of records, M-town's masters of neo-psych-folk-rock, GENE POOL, have a new EP out. They're tight and inventive, talented; you should see and/or hear them. They play a lot here, but haven't been out too much and they're ready. Also, in the studio and on the radio-VELEZ MANIFESTO-post modernist pop with great hooks and wicked Tom M. guitar work.

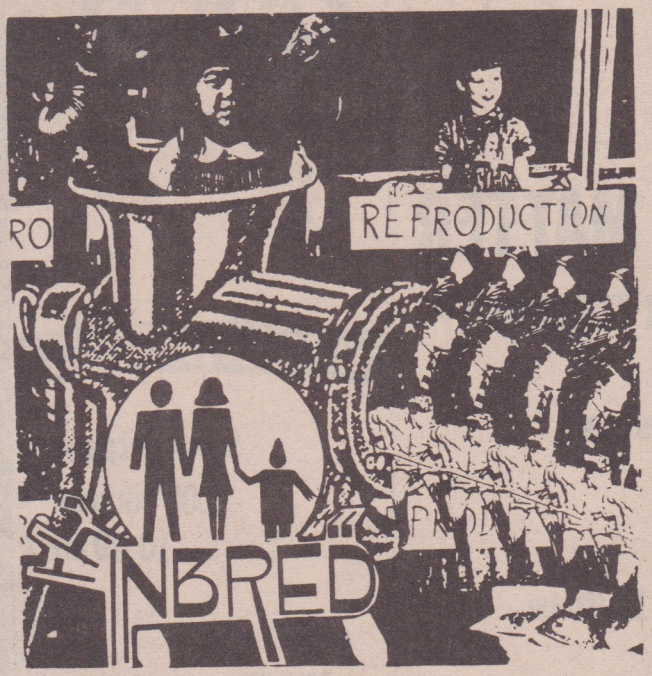
As for shows--lots of 'em, lots of people that come to them, including DOA, AOD, SMD, 99¢, RHYTHM PIGS, OFFENDERS, CANCEROUS GROWTH, & more. No definite dates set for Sept. Th'INBRED will be playing here, there & everywhere (within reasonable distance), another tour is planned for Oct. GENE POOL & VELEZ'll be around & about too; they'd like to hit the road.

Down the road from Fairmont comes rad skate-thrashers IDIOM, who also publish Political Punishment. They also arranged F'mont's first "Rock for Peace" with SMD and others. They're for "anarchy & peace", which I couldn't agree with more. For more info, write c/o Pol.Pun/ 1247 Woodland Dr/ Fairmont WV 26554.

From even further down the road in Hurricane comes No Scene zine. #2 is just now out. Masterminds Otto and Doug just put on the first area show: Th'INBRED, & 3 local bands, including HORRIFIC (save industrial from savagery industrial Charleston). #3 of their zine out soon, copies available for $1 from Otto/ Box 99/ Hurricane WV 25526. Get in touch with them about playing there too, as they're really trying to get something started & need the support.

Well, this is getting long. Contact Th'INBRED c/o @rt reco/ The Underground Railroad/ 123 Pleasant St/ Morgantown WV 26505/ (304)296-3624. Contact GENE POOL & VELEZ MANIFESTO at same address. Anyway, I gotta git. Y'all come by now, y'hear? We're an hour and a half from Pittsburgh and 4 from DC, right on the way to both. We're nice people and we treat'cha right. Thanx to everyone for their time and interest...hope to hear from me soon, right? Don't worry, you will. Solidarity, @rt reco

Chuck



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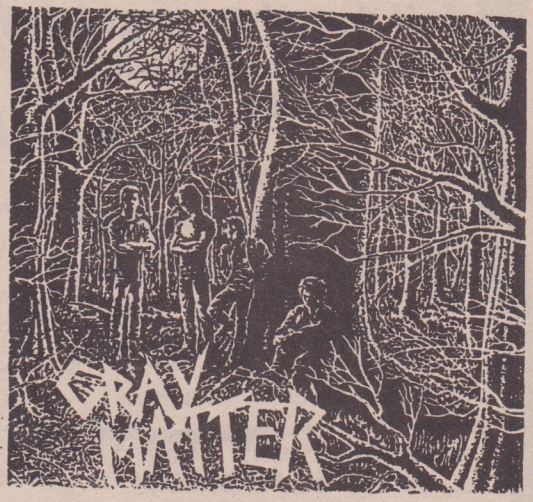

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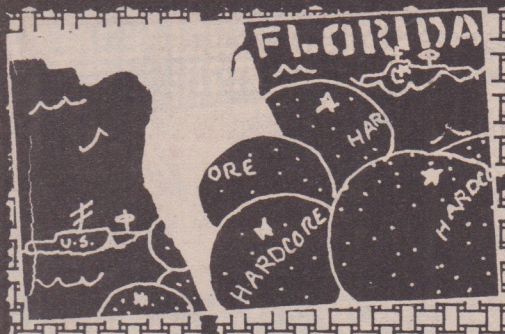
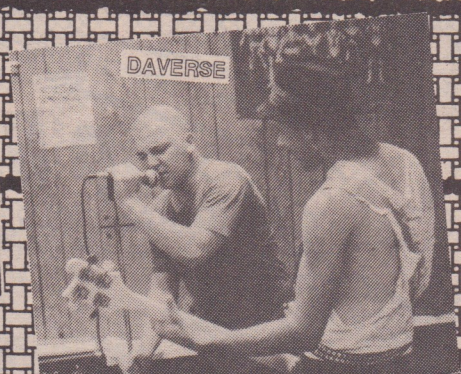




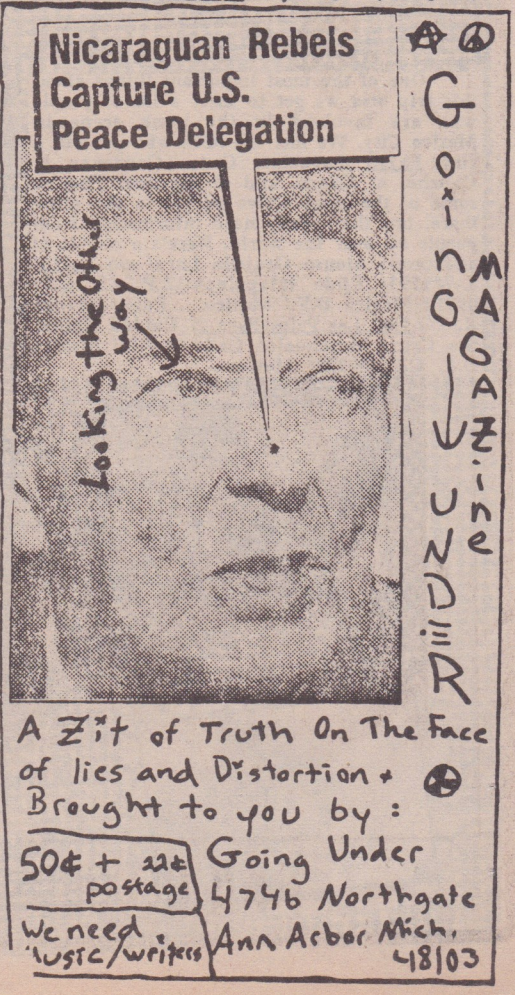
SOUTH FLORIDA-Greetings from Ft. Lauderdale, home of Chris Evert LLoyd. Ahoy mates, it's been a long time since we have reported in.

First, the old news. World famous Flynn's club is dead and buried. New local showcase is the Cell in nearby Hollywood, with many big out-of-town acts. Other big shows were at Fireman's Hall (a BYOAC affair--bring your own air conditioner). More shows were held at such bizarre hotspots as the Cameo Theatre and a skating rink provided family-style entertainment from RAW POWER and DOA.

Now, the recent news on the home front! Local heroes BROKEN TALENT are on a mini-tour in the NY area. They should have new stuff out soon, including the long-awaited Music to Kill Brain Cells Vol 2. DAVERSE have stabilized themselves and now have a large set of brutal, killer thrash. Their rave local performances ripped! Of course, not to mention their gonzo frontman, Clint...this guy brushes his teeth with microphones! '77-style edgers SLA (that's SUBURBAN LIBERATION FRONT, not Patti's old gang) have just recorded a 12 song set. Fine, fine tunes. Hope they get it out soon. The DRILLS continue to play plenty, plenty and opening for a lot of touring acts. AMAZING GRACE, with their thunderous metal-punk doing some out-of-state gigs, I hear. Neighborhood faves, WE THE LIVING, rock down the house whenever they play. Latest news is that guitarist Adam and singer Kraut have been in England for the summer, returning for the release of Carnival of Vice, a 5-song EP of ace hardcore with a super-thrash MADONNA song thrown in for good measure. Mod rockers The CHANT have a class LP out now. ROCK CITY ANGELS making a comeback and doing some gigs finally. Richard Shelter and The PREACHERS are on the loose. CHARLIE PICKETT now without The EGGS.... PSYCHO DAISIES they are, I believe. The legendary SEWER ZOMBIES have finally come out (but not out of hiding) with their mucho-delayed LP. The news is that these elusive dudes travelled to the Caribbean and then to Guyana trying to play gigs or maybe turn the natives on to hardcore? Whatever. Hear they were in a bit of a jam, 2 of 'em even jailed for a spell. Anyway, this stuff must be heard to be believed; berserk chainsaw guitar, apeshit drums, and deranged vocals with some songs in another language! Other bands still around are LETHAL YELLOW, NOBODY'S HEROES, and maybe, The SCREAMING LIBERALS. Rumor has it that Phil Phucked and The CABBAGE PATCH ABORTIONS have called it quits.

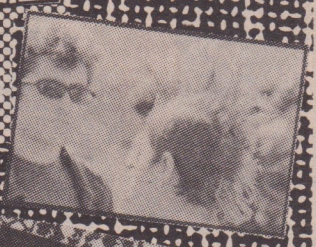
Point to be made here. The entire underground scene of this are is tied in together, regardless of differing styles; punk, HC, mod, synth, metal-rock...same clubs, indie record stores, zines. There is however another element in this vicinity which would lead people to believe that they are what South Florida has to offer in underground/alternative music. The most popular band, biggest indie label, #1 mag, etc. What kind of rubbish is this? South Florida's answer to the national underground situation--bullshit! These asswipes consist of Top 40-cover bands, clone metal, jock-rock, pop-jock, and other beach-mentality fools. That these idiots represents any portion of this independent scene is purely their own cocaine-fueled imagination. Big promoters of this mythology are some of the local commercial mega-stations. "Rock of the 80's", $100,000 a year DJ's. Fuck these clowns. Later, Mark/ box 552/ Ft Lauderdale FL 33302.

Booking info: Richard Shelter/ (305) 531-ROCK, the Cell (305)921-5560
Other contacts: Underground Records/ 1992 E Sunrise Blvd/ Ft Lauderdale FL 33304
Radio: WLRN public radio/ Bob Slade/ 172 NE 15th St/ Miami FL 33132



REPORTAJE GRAFICO

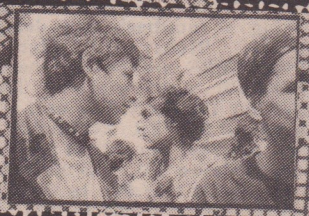
MEXICO punx



Hi to people from all over the world. Boonz here, from the fanzine Universo Suburbano. Well, I have a report here from the capital, Mexico City. Recently, Fernando and I were invited to a conference on juvenile problems there, called "Is There a Juvenile Answer to the Crisis?" There were films, gigs, and round table discussions on different subjects, and the results pointed to the fact that the state (system) is to blame for all kinds of repression (economic, social, sexual, and ideological), and that the youth suffer as part of the community.

There's a lot of bands in Mexico City that have punk influences, but just a few of them stand out, such as SINDROME DEL PUNK, REBEL D'PUNK, YAPS, ROMPECABEZAS, and ENERGIA (who look like they've changed their name to DEFECTUOSOS D.F.. There's a couple of places where punx can have gigs without being harassed, but there are some problems of punks fighting punks. On the other hand, there are a lot of good punx that are trying, through their zines and actions, to let others know what punk is really about, that it's not that "rebel without a cause" shit (mindless action), and hopefully they'll accomplish their task. Included here are some photos from their scene.

One of the most important things about this trip was we get to meet a lot of people who are involved in the punk scene in Mexico City. We met the folks who put out a zine, Falso magazine: Guero Cardenas, el Chucho, el Ganso, and el Plastico. They're some of the most active people in the scene there, but they really need information from people all over the world. Here's a couple of addresses: Alonso Grajeda Lara/ c/o Falso/ C-7#1591/ Ejido Iztapalapa Z.P. 13/ C.P. 09310 Mexico D.F./ Mexico.... Edgar Moran R./ c/o Con Los Pelos Para 2/ Unidad Habta. Sta Cruz/ Meyehualco Calle-63 #36/ Mexico D.F. C.P. 09290/ Mexico.



We'd like to take this opportunity to clear up a few things about Universo Suberbano. We've been getting a whole lot of mail, but because of our economic situation we request that people send 5 or 6 IRC's or $1 with letters that require responses. The cost of everything is going up here, and we hardly have enough money to support ourselves and the zine as well. We'll give priority to letters with info and materials for the zine. We're sorry, but to make the zine bigger and better, we must do this. We hope you'll understand and please contribute to our zine (your zine), cause we need to unite and keep up the fight, the struggle, and of course the good work! Because from heaven and the state we'll only get rain and a lot of lies. Please remember that without honesty, cooperation and responsibility we will never accomplish anything because those are the foundations of mutual respect in anarchy's utopia. We'd really like to help anybody in any way we can; we just ask for honesty, responsibilty and patience.

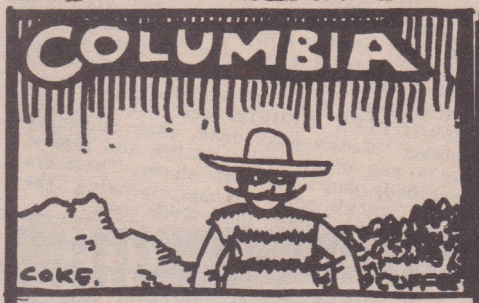
PUNX FOR SURVIVAL

"NOSOTROS SOMOS TUMULTO DE LAS CALLES, NOSOTROS SOMOS UNA REALIDAD."

DDF PUNX

I have more than 30 demo comps (for sale or trade), Anybody interested, send $1 and postage to us, and I'll send you a catalog. Universo Suburbano #3 is out and available for $1.50 + postage (U.S.). Add $1 for overseas. For more info on the Mexican scene, tapes, zines, reports, photos, etc (we want to distribute your comps or records here in Mexico, so send a copy + info), write:
Boonz/ Fracc: Costa Bella #923, Ave B/ Ensenada, BC/ Mexico
P.S. Special thanks to Memo for the translation and to Tere and Alex for the photos.
P.P.S. Our first International tape comp is out. It's a C-90 with 40 songs and comes with a 28-page zine for $5.50.

All Photos BY: TERE, Alex & BOONZ.
TODAS LAS Fotos POR: TERE, ALEX Y BÖÖNZ.
ART WORK BY: BÖÖNZ... ARTE GRAFICO POR: BÖÖNZ.
"AFTER ALL A PICTURE IS WORTH A THOUSAND WORDS"
BÖÖNZ



MRR: What made you form a band and why do you play the sort of music that you do?
F: We formed to express our disappointments and get ourselves out of boredom. We like this music, plus it allows us a chance to communicate something.
MRR: Las FARK; what does that mean in English?
F: Las FARC are a guerrilla group that operates here in Columbia. FARK was chosen to be the name of the band as a type of mockery of everyone. FARC stands for Revolutionary Armed Forced of Columbia.
MRR: With only 10 people involved in your scene, don't you think releasing an LP would be a bad thing? Where would you record it?
F: We had a guitar player who had some friends in a recording studio, but he didn't want us to play this kind of music...
MRR: In what way are you politically influenced? What sort of government is in control in your country?
F: We are anarchists. This country is living proof that government is useless. Here, the government is doing absolutely nothing. Poverty and social injustice are manifest. Columbia is a very bureaucratic country, and the government is a "democracy" with a president. The liberals and conservatives are only interested in money and power, not in people.

MRR: Most South American countries have very repressive authorities. Is this the same for Columbia?
F: We are in a "state of siege". We can't have demonstrations or public protests without government permission. The state has everything under strict control.

MRR: What sort of place is Bogota like to live in? Is it heavily industrial?
F: It is a common city for an underdeveloped country. It has classes of every level. In the north, the upper classes (rich, mafia) live. In the south live the middle and lower classes. The very poor live in shacks that cling to the mountainsides on the outskirts of the city.

MRR: What other bands exist in Columbia?
F: There was a band in Medellion that dedicated itself to doing covers of early punk, but they split up. At the moment, our band is the only one.

MRR: What sort of work do you do? Could you do OK unemployed? What is an average wage? Is inflation high?
F: I was studying, but they threw me out. The others study. Here, the unemployed die of hunger because there is no governmental aid for them. The majority of workers earn the low minimum wage of about $120 a month, and everything is getting more and more expensive.

MRR: What groups have influenced you in what ways?
F: We have heard very few records and tapes. Those we have liked are Swedish thrash like ANTI CIMEX, HEADCLEANERS. and we like CHAOS UK, DISORDER. But we would like to have more contacts overseas, so please write to us at: Hector Buitrago/ Calle 14 Sur #16-49/ Bogota, Columbia.

Interview by Paul Speakman/ Yahoo! zine/ 46 W Chapelton Ave/ Bearsden, Glasgow/ Scotland.

TORONTO-Howdy from the Little Apple. Things here have started to expand with new bands and punks emerging from the woodwork (and some crawling back). All the following covers about the last 8 months of punk doings.

DIRECT ACTION

DIRECT ACTION are as metal explosive as ever. They have been expanding their range of thrash/HC and are writing superb new songs. They always give screaming primal live performances that incite plenty of slam mayhem. More copies of their Direct Action cassette are available, and their LP, Trapped in a World, is finally out (a truly classic bit of vinyl). The band has been touring a lot and making alliances all over Ontario and Quebec. It is interesting to note long hair metal kids happily headbanging away at their gigs. I'd say these guys are the premier punk band here. Well, but then there's...

BUNCHOFUCKINGOOFS

BUNCHOFUCKINGOOFS, a band that's changed and become better and better. With the departure of Bambi and the addition of Godzilla on guitar, they are more HC, with a sound that is not as sparse and is more charged. The boys are back at Fort Goof in the Market and are working hard at their new bar, The DMZ. This used to be the Paramount, a black bar that the cops closed, and the GOOFS reopened it. They've been importing lotsa US bands and also giving the local bands a place to play, somewhere that is run for and by punks. And who else but Crazy Steve (BFG singer) would think of using the empty basement as an underage hall, selling fruit juice and featuring assorted punk bands. Live, they are frenetic theatre, ultra entertainment, and they occassionally use auxilary singer B Francisco G, who does his "Religion made for Hypocrites". The GOOFS want everybody to play DMZ, so write BFG/ 173 Baldwin St/ Kensington Market, Toronto, Ont/ Canada M5T 1L9.

CHRONIC SUBMISSION are regularly playing the scene, amazing audiences everywhere with their complex show. Their tape, Empty Heads and Poison Darts, is out now with another rumored to be coming soon. They are a very original metalcore band drawing on a large range of speedmusic influences, sort of our VENOM/METALLICA representatives. They now have long hair, dress real casual, and have lost any skin connotations they once had.

UNITED STATE have released 2 pieces of film, one being their excellent video and single "Automation" on Victory Records which has a SIOUXSIE AND THE BANSHEES feel to it. The other was the hour long "Not Dead Yet", which features local punks, their thoughts and opinions, with live footage of 12 Toronto bands. The movie is an interesting look at the years 1983-84 in the life and times of TO punk, with impressive performances by all the bands and superb editing by Ruth, Brad, and Ed.

NEGATIVE GAIN are a greased lightning punk band with an original slant, young and aggressive, modern skate HC for the 80's. They have a great tape called Invasion of the Killer Bears. BLIBBER AND THE RAT CRUSHERS have been using a new campaign called "Blibber Loves You" and give out Love gifts at their gigs. They have been playing some lately and have a single out now. Their songs are irreverant pokes at society and they're more metal-oriented these days. WRATH are a high amplitude dive into the pit of HC, slammers abound (ha ha) at their gigs, and they are one of the most innovative new bands around. They have a very driving on-the-edge sound with a run of metal throughout.

WRATH

DEAD END

SUDDEN IMPACT are blitzkrieg HC in the trad vein with a very subdued look. They're always moving and remind me of MDC/DRI school of music, definitely a bang-up skate band. BOP DOG, who I said broke up, are actually still around with industrial and nihilistic aspirations, and with Burp and Bebop in the band, they have a great psycho theatre show. The CRAZED remind me of a SoCal band with a hell for leather show and anti-society vocals. They have a compact, intense sound to them.

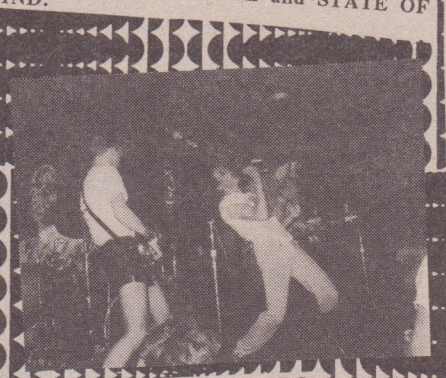
RAVING MOJOS are doing OK with Mad Alvin leaving and a new bassplayer. They're only playing big gigs and are recording most of the time at Jonestown Studios. ANIMAL STAGS are improving. Bass player Linda Slit leaves due to maternity, and Sex Slave Dave replaces her. G. Jones has really been busy lately working on his Jonestown Studios. The first piece of vinyl, Questionable, will soon be featuring BFG, ANIMAL STAGS, MADHOUSE, and LIVING PROOF. This is only the first step, with individual LPs from all the bands coming out soon. Their live show is very glam/60's and the Major will occassionally add double drummers to the band.

POC

NORTHERN ASSAULT are a powerful trad HC band with a mixed BLACK FLAG/EXPLOITED influence, but are not like either band in attitude. SCREAMIN SAM are still playing good olde '77-style punk. With haunting melodies and Sam's anguished voice, they are an above par band. FORGOTTEN REBELS are still playing, another '77-style punk band. Their audiences are a mix of all walks of life and almost everybody dances at their shows. These are comic rock'n'roll circuses, proving the REBELS are definite Punk Rock stars.

K9 SEDUCERS are excellent mutant nihilist punk, with Ian who sings garbled vocals to pounding rhythms. They're from St Catherines, a small town near TO. From another town just outside TO, London, comes OCTOBER CRISIS. They're a sonic speed band who have a sort of pop/HC feel to them. They've got a great tape out and are one of the hottest new bands. ATB have become SONS OF ISHMAEL. POC has been gone for quite a while now, a band called HOPE rumored to arise from the ashes. QUARANTINE, never a biker band but more a metal/olde style punk band, has changed its name to DESTRUCTION, but broke up and will emerge as the (Canadian) ONSLAUGHT, a metalcore band. APB, long gone now with Buzz plazying fulltime with DIRECT ACTION and Andy and Paul and ex-members of POC and AFHAKKEN forming NO MIND, a metal/HC band of excellent potential and sound. TO HC CLONES are gone, as is the drunken 60's sound of MADHOUSE. WILD THINGS and VILETONES seem to be on a summer vacation. The HINKLYS may become a (gasp) real band. HYPE are from Oakville, a 'burb of ours, and have been around for a while. They have a pounding dense live show with very solid rhythms and well thought out vocals. They have a live DK's/modern HC feel to them and are fastfastfast. Their LP, Life is Hard. Then You Die, is out now.

New and other bands? OVERKILL, BEARDED CLAMS, TERMINAL RAGE, SILENT MINORITY (busy recording), MR SCIENCE, NO FIXED ADDRESS, KIMONO NAILS, The TRIBE. NORDA. FIFTH COLUMN (all-girl pop/SLITS-style), DEAD MARINES TOUR LEBANON, BIG KING CORPSE, DEAD BEAT (horror), IGNORANCE (speedcore from Mississauga, another 'burb), LIVING PROOF (with ex-HOODOOS members and ex-YOUNG LION, they're purist 60's psych rock), DEAD END (who have returned), NEW MR ORRS (crazy and chaotic as ever), The MONSTERS, GRAVE SIGHT (sorta KILLING JOKE/BAUHAUS), BRONTO CRUSHROCK (?), the DEAD HEROES, PROBLEM CHILD, BLANK EXPRESSION, The 68's return and GIDGET GOES TO HELL threaten us, LAB ANIMALS, DEAD CHRISTIAN SCIENTISTS, RANDOM KILLING, SLAUGHTER (young metalcore), ROCKIN EDSELS, ALTA MODA, COOKIES (with ex-FEDS), ZERO AND THE BRIGANDS, TNT CONNECTION, BUBONIC PLAGUE (moved from Newfoundland), GARBAGEMEN, BUDDY LOVE, The HANDSOME NEDS, and Don reforms SECTION 8. Phew, wonder who I missed?! SOCIAL SUICIDE and STATE OF MIND.



CREATIVE ZERO

SILENT MINORITY

Onto other things. There are 3 good local fanzines, these being One Solution, Irate Faction, and the bizarro Dr Smith.

Larry's Hideaway (which is run by a dumb jerk) finally abandoned its HC Sundays, which for a short time gave everybody good punk shows weekly. The Garys run the big local gigs, with the stage crew run by older TO punks who work well with the kids and sort out trouble quickly. The crowds at these are usually huge, most of them being punks who are not regularly around. JillJill Productions has been bringing in all sorts of US and some UK bands, hosted by DMZ. Reuben Kincade Productions (run by HYPE) has also put on a lot of great shows. Fat Pink Cow has become Durabell Productions and will be doing future gigs. A word should be said in homage to the Turning Point, the home and hearth of the TO punk scene since '79, replaced by a driver's ed school. The owners, Joe and Anna, loved the scene and were truly supportive to a lot of the early bands and the punks and their lives.

There are 2 good t-shirt stores around, Nausea and Mig 15, producing a wide variety of silkscreen art. Also, lots of good artists are tattooists now, preserving their art on skin.

Our version of the War Chest Tours, Slime Tour '85, happened during April and about 60 people did a tour of the downtown corporations and McGrease palaces. Also, a strange affliction with punk fishing and fish has pervaded the scene.

Thanx to all who wrote, but due to financial reasons and moving, I haven't been able to write back, ...but I will. And to finish but not to preach: Work for the scene, not against it...and...Talk minus action equals zero.

Vic Notorious/ Babs/ 211 Roxton Rd/ Toronto, Ont/ M6J 2Y4 Canada.

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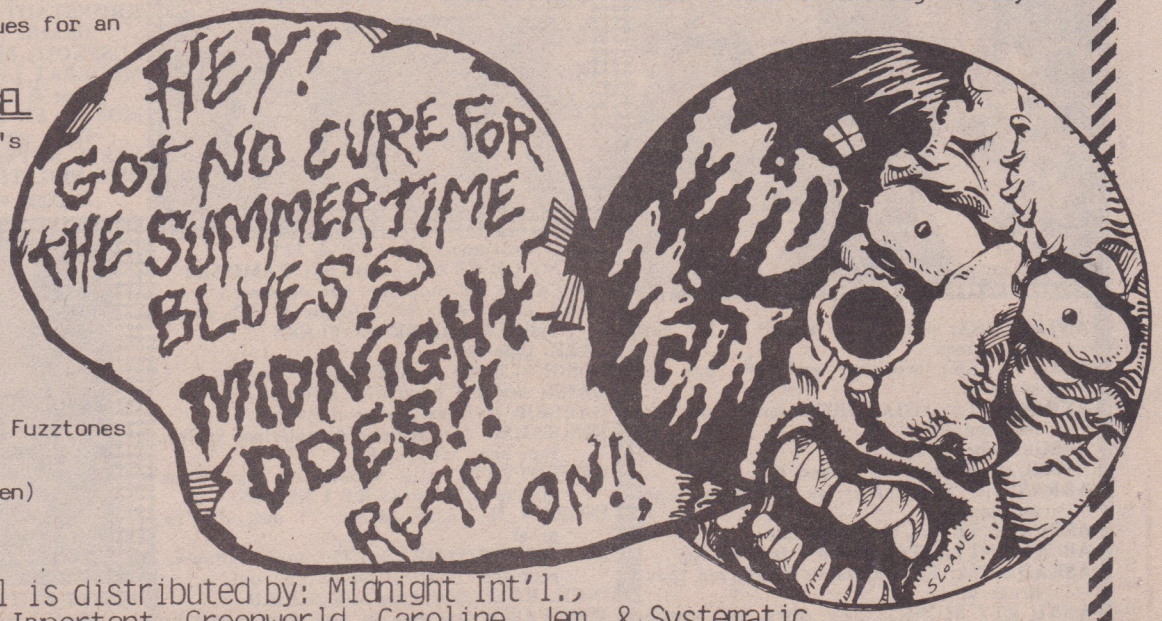

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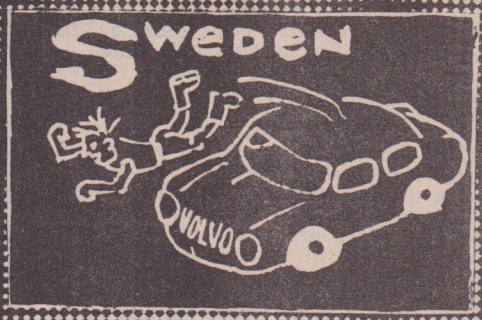
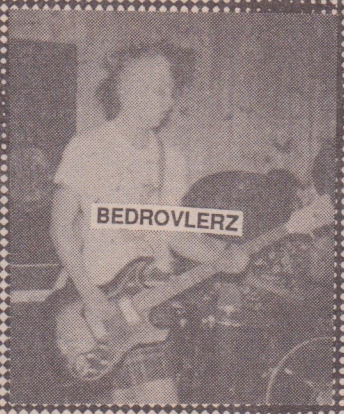


MRR recently received a humongous scene report from Sweden, written by Loken and Sveden of HERRAIDS, RAPED TEENAGER, and ROVSVETT. It was too huge--crammed full of info on tape and record histories (much of which has been covered in the past or in the Record Review section), personnel changes (not that interesting to most readers), breakups, etc., etc. In a way, this is the kind of report we're trying to get away from. While some of that info is necessary, 3 pages worth in the mag is too much. So, we'll try to condense some of the info below, and urge others to send in reports that not only include some hard info (record releases, promoters, addresses, etc.), but also info on attitudes, politics, mini-interviews with bands or active people in the scene, etc. Anyway, we do want to thank Loken and Sveden for their monumental effort. Below is a capsulized version of their report, band by band. If nothing else, this report proves that there are TONS of bands active in Sweden, and that many of them begin with the latter "A".



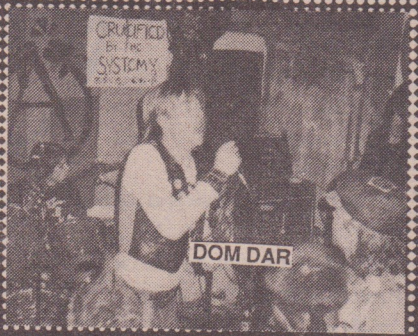
Photos by Starv, P. Jonsson, P. Alqvist

BEDROVLERS: new EP out
BRISTLES: 2 EPs & on 2 U.S. comps
BRULBOYS: broke up after EP
CRUDE SS: new EP out
COMMANDO CRASH: tape out on Spunk (our label), live with elks & farmers
CRUDITY: broke up, sounded like MOB 47
CRY OF AGONY: used to be DISGUST
DOM DAR: will be on Really Fast#3 comp
DTAL: formed by Lankan of BRISTLES
DISACCORD: sound like DISORDER
DTR: will be on Really Fast #3 comp LP
DISTRUST: brilliant, but may have split up
DISARM: previously TOTAL ARMSVETT, have an EP out

KURT I KUVOS: brilliant lyrics, will have a 7" out soon
KRIXHJALTERS: US sound, one of the best, should have 12" soon
KRUNCH: EP & tape, and now an LP. Watch for it "maaan"
KRONSTADT: deep lyrics, tape on Spunk (benefit for anti-vivsection group)
LOSSKOIT: heard they're real good
MODERAT LIKVIDATION: broke up after 1 tape & EP
MOB 47: EP & on Pushead & PEACE comp. Have special person to write lyrics
NASTY BOYS: broke up a while ago
NYX NEGATIV: EP, tape & on Vagra For Helvete comp LP

BANDS

ANTI-CIMEX: working on an LP or EP, out in summer
ASTA KASK: working on 12", out in summer
ARROGANTA AGIATORER: broke up but released EP
ABSURD: broke up
AVSKUM: working on second EP
ABRASION: brilliant lyrics & music, tape out soon
ASOCIAL: EP out, but broke out
AB HJARNTVATT: released a tape on Agg
ASKADARNA: EP out, funny punk, sad they broke up
ANNU ETT SUINEX: new, ultra HC, watch for 'em
EXISTENS: good debut EP & 12"
EWING OI: EP out, sound like RAMONES
E.A.T.E.R.: EP out, new one on way
FEAR OF WAR: US-influenced HC, doing split LP with BEDROVLERS
FAXE: tape out
FOSGEN: broke up after tape
GANX: new HC band with a future
GALLER: trad punk w/good lyrics
HERRAIDS: US-influenced, satirical lyrics, tape soon on Spunk
HUVUDTVATT: still waiting for their first gig, split LP w/KURT I KUVOS
INGRON HUTLOS: debut 7" out, they're great
INCEST BROTHERS: 77 punk, they've reunited. Political lyrics, 12" out.
INCHARGE: split tape w/E.A.T.E.R.
JUNKYARD: tape out on Agg, 2 members in ABRASION



NISSES NOTTER: very young, tape on Agg, fast thrash
NONCENS: EP, tracks on Pax comp

DISACCORD

EXISTENZ

ORONSTORNING: play CRASS-type punk
OI DIVISION: older punk, broke up
P-NISSARNA: 2 EPs, brilliant HC & lyrics
PRODUCT ASSAR: tape out & working on EP
PUKE: good tape
PROTEST: new, sound like SOTLIMPA/ ASTA KASK
QNO: funny punk, now split
RTS: studio band, different guitarist every time
RAALPH: broke up, on Kloak-Mix 1 comp on Spunk
ROLANDS GOSSKUR: 2 EPs, on Vagra... comp, older style punk, were on TV
ROVSVETT: New EP (from Loken for $2 & IRC). One of the best, on many comps, should be on Japanese Int'l comp soon
RAPED TEENAGERS: will be on Really Fast#3, may do EP
RUDE KIDS: broke up when singer died in car wreck. Lots of good old punk records

MOB 47

UNTER DEN LINDEN: play many styles, second EP was brilliant HC, LP good too, though varied. Deep lyrics
VACUM: good records on Massproduktion. Depressed music
WAX: good Hc w/female vocals. Tape is great
X-RATED: tape out
ZYNTSLAKT: split EP w/PAST, new 12" out
ZEB & FAST ONES: don't play fast, 2 EPs. Lyrics nothing special

If you want more info on Sweden, on our tape label, or for the fanzines Arrrgghh and Fetvard, write to us. Please don't forget to send IRCs. Mikael (Loken) Karlsson/ Rusthall Argarden 28/ 383 38 Linkoping/ Sweden, or Peter (Sveden) Swedenhammar/ Konstruktorsgatan 74/ 582 66 Linkoping/ Sweden.

RAPED TEENAGERS

KRUNCH-what's the problem?

SOTLIMPA

DISTRUST

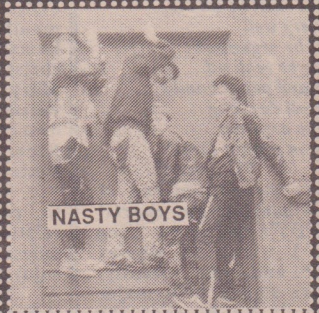
SOD: fantastic singer, good Swedish HC
SNOBBSLAKT: funny punk with no control, tape on Agg, should have EP soon
SOTLIMPA: EP out, tape on Agg, 12" too. Broke up
SKITSLICKERS: broke up, bassist now sings in ANTI-CIMEX. Only 1 EP
SLAM: skate band, tape & LP, wil be speeding up in future
SUNE STUDS GRONLANDS: 2 EPs out, fast HC w/imagination. One of the best
TATUERADE SNUT KUKAR: raw like CHAOS UK, tape on Agg
TST: EP, 12", & LP. Ordinary punk lyrics. New 12" just out, only sing in English now
TERROR POP: track on Really Fast#1, broke up

INGRON HUTLOS

HUVUDTVATT

SLAM

ZEB & FAST ONES


NASTY BOYS

S.O.D.

KURT I KUVOS

A LETTER FROM ENGLAND

YET ANOTHER BRIT MOUTHING-OFF ABOUT THE FASCISTIC IMPERIALIST WARMONGERING U.S. SCUM AND THEIR CRUISE MISSILES NOT TO MENTION HERPES, McDONALDS AND "DYNASTY".

After staggering off Republic "It's been a real pleasure serving you!" Airlines' flight from New York, after a week of culture shock - "You're listening to Radio W-A-N-K FM - Rock'n'Roll the American Way!" - in which every myth and stereotype that the purveyors of pre-packaged plastic Hollywood crap sell to dumb Euros was proved either a lie or a gross exaggeration (f'instance, "All Americans are kill-crazy, drug dealing, redneck, gum chewing, Reagan-voting, fat, stupid, rich phillistines with the collective IQ of a severely brain-damaged cockroach" - Not true! Just most of 'em.), I bump into professional pinkos Yohannan and Schwartz (the Starsky and Hutch of punk journalism) who, being too lazy to interview me suggest that I interview myself. After an hour of intensive negotiations we agreed on a suitable fee (£2.50) plus free use of Tim's London home apart from the jaccuzi. So, here goes--

My name is Steven Wells. I am 25 yrs. old and have a shaven head. I'm a socialist and a freelance journalist for the NME (under the pen name "Susan Williams"). I also earn a few bob as a "ranting poet" (under the stage name "SEETHING WELLS").

The original ranters were god-fearing socialistic lunatics who scared the shit out of the ruling classes on both sides of the English Revolution in the 17th century. Along with the Levellers, the Diggers, and a dozen other crackpot outfits, they argued and fought for the same weird, unworkable ideas that modern socialists argue for today - y'know, liberty, equality, the pursuit of happiness, literacy, enough to eat - all that insane stuff. End of history lesson.

We stole the term "ranting" to describe a form of poetry that is allegedly relevant, witty, aggressive, and *POLITICAL* (just like all the best poonk rock). It became obvious that "poetry" was an inadequate term, linked as it is in the minds of most people with bespectacled pseuds in Kaftans and flares droning on and on and on and on and on about how we're going to change the world by eating nut-cutlets and playing old BOB DYLAN songs or maybe (in their wanky middle class accents about how positive karma helps your dope plants grow without your having to use all that horrid inorganic fertilizer).

Ranting owes a little to JOHN COOPER CLARKE (the first "punk" poet), something to the lyrics of the early CLASH, bad television and National Enquirer-type "journalism" (throwing the shit back in their faces), and absolutely *FUCK ALL* to the Beat and Liverpool poets of the 50's and 60's who, with rare and honourable exceptions, have done nothing to jerk poetry out of the nice'n'cosy brain death ghetto of smug middle class backslapping and arselicking into which they have let it slide.

Ranters worth "checking out" (as our American cousins say) are BENJAMIN ZEPHANIAH (a rastaranta), JOOLZ (a flame-haired ex-bikereress), LITTLE BROTHER, WILD WILLY BECKETT, DINO THE FROG, ATILLA THE STOCKBROKER, GINGER JOHN THE DOOMSDAY COMMANDO, NICK TOCZEK, and THE MAD KIWI RANTER (from New Zealand).

Meanwhile, down in the graveyard..... rotting zombie corpsefuckers like The EXPLOITED draw ever-dwindling crowds as even the thickest of thick-as-pigshit punk rockers tires of their stupidity, crassness, and complete lack of originality. Unfortunately, the demise of punk in the UK also affects the better bands like the NEWTOWNE NEUROTICS and The SUBHUMANS.

Brit bands with more than two braincells to rub together include The THREE JOHNS, The MEMBRANES, YEH YEH NOH, The SHE HE'S, and FIVE GO DOWN TO THE SEA - we're talking *SOCIAL SURREALISM* for want of a better label. American acts that might be similarly bracketed would be SCRATCH ACID, SONIC YOUTH, and The BUTTHOLE SURFERS. Post Acidvicious? Lysergic facietiousness? Whatever...

THE BEST BAND IN THE WORLD (this week) is the REDSKINS. A skinhead group who are all members of the *SOCIALIST WORKERS PARTY* (neither Washington nor Moscow but International socialism). They play a jolting fusion of 60's soul and seventies thrash agit-punk aptly labelled "Tamla Motormouth" and they have to be the most politically oriented musical act since PAUL ROBESON.

"The first thing that must be said is
hate's all very well
But hatred must be organized
if dreams are to be realised
We can talk of riots and petrol bombs
and revolution all day long
But if we fail to organise
we'll waste our lives on protest songs"
"Unionise"

They've already hit the bottom end of the British Top 40 (the mainstream charts! That's like the KENNEDY'S going on "The Johnny Carson Show") with the singles "Keep on Keeping On" and, just recently, "Burn it Down" and are signed to a major label (London) who don't know what the fuck is going on. We're not talking "liberal" here, as in The CLASH or The ALARM (or even "radical" as in BLACK FLAG or The DK's), but a band who's members are active and practicing revolutionary socialists and it is that which makes them unique in the history of rock music. Of course this throws up all sorts of accusations of sell-out and compromise - accusations that are damn near ripping the band apart...

The most important thing to have happened to the Brit scene recently has been the Miner's strike (unlike the U.S., British unions, corrupt and ineffecient as they may be, are not controlled by the mob). It lasted an amazing 18 months in the face of incredible police violence, harassment by the social services, MI5 surveillance, and press hostility. Throughout, the strike was supported by the vast majority of bands here who put on a seemingly endless series of benefits to raise cash for the families of the striking miners. It became commonplace for a miner's wife to make a speech inbetween sets. TEST DEPARTMENT toured with a miner's brass band and some musicians even managed to get off their fat liberal arses and get down on the picket lines where the real shit was going down.

Meanwhile, back in Popsville...Ageing punk star Bob Geldof of the BOOMTOWN RATS inadvertantly saved his own flagging career by getting the creme de la creme (that's French for "scum") of the British recording industry to whack out "Feed the World" in aid of the Ethiopian famine victims (forerunner of the "USA For Africa" thing). Sure, these records raise money for "people in need", *BUT* SPANDAU BALLET, WHAM, and their overfed ilk are gross beneficiaries from the same system that causes famines in the first place. Y'know - production for profit not need - CAPITALISM. (yawn, yawn).

"To feed the world we've got to starve the rich!" CHUMBAWAMBA

"If 'We are the World", then how come we don't fucking own it?" REDSKINS

Meanwhile back in the deepest xenophobic corners of the Britisha mind..... "Yanqui go home!"

There is a growing tide of anti-Americanism in Europe. Partly it is to do with jealousy of the U.S. standard of living and its cultural and political power and influence, and partly it is to do with the fact that at Greenham Common and Molesworth we have American instruments of mass murder under the control of a brillantined bimbo with the brains of a dog's backside. There's also the fact that you can't turn on the TV without being confronted with the most appalling U.S.-made dross (We're pretty good at making our own dross, but that's by the by). You can't walk down any British main street without having to hold your stomach in as you pass a Kentucky Fried Rat emporium or maybe a RatDonalds or maybe an advertising billboard for Marlboro Cancersticks or "Symbol of American Freedom" Coca fucking Cola. It does begin to get to you after a while.

It is important for any Brit visitor to the States to realise that whilst the USA is an evil, murderous, and morally bankrupt manifestation of all that is worst in the human soul (people beg in the streets fer chrissakes - in the world's richest country!), Mary & Joe Ordinaryamerican are as much victims of the sour American Dream, in their own way, as are the people of poor little Nicaragua...or Chile...or Cambodia...or Vietnam...

I think that the Brits are slowly coming to realise that there is no "special relationship" between the U.K. and the U.S. unless by "special" you mean the relationship enjoyed by a fawning poodle and its master.

So...the very next time some Limey shithead starts moralising about Nicaragua, Grenada, Reagan, and "Dallas" - take the jerk aside and whisper gently in his ear about the Falklands, about Northern Ireland, Thatcher, and "The Benny Hill Show"...

With love from the 51st state of the Amerikan Empire. TTFN, Swells

Hello everyone. Here in Northern Ireland the punk/alternative still survives in 1985, although the apathy that abounds in this country is disheartening to say the least. Long gone are the days of S.L.F., OUTCASTS, DEFECTS, etc., and with it most of the venues for bands. The only remaining regular venue is the Labour Club in Belfast, which usually puts on gigs about twice a month. Belfast seems to be the place most activity is centered around, as the rest of the country seems stagnant, with no major venues/bands in the only other 2 cities Derry and Armagh. From the North Coast (Portrush) hail SELF-DESTRUCT, who have been in existence for a few years now and who used to have regular gigs in a club called Spuds until the owner decided to ban all punks. Also, outside of Belfast are The ICONS from Omagh, and here in Antrim STERILE VISION and DIRTY NOISE, some of whom should be making their way onto a tape of Irish bands this summer. Back to Belfast and two bands, namely STALAG 17 and TOXIC WASTE, who organize most of the gigs, etc. They have set up Warzone Productions to try and get more Irish punk/anarchist music available outsaide of Ireland and also to hopefully get more bands to play here. Both these bands have tracks on the recently released Mortarhate compilation

STALAG 17

We Don't Want Your Fucking War and on the same label they should have a joint 12" out soon. Other bands currently active in Belfast are ASYLUM, ALIENATED, NAPALM KIDS, and an all-girl band ANATHEMA.

Onto other things and the futile religious/ political/ sectarian 'war' continues in its 16th year with no end in sight. People worldwide seem to be given the impression that the IRA are some sort of freedom fighters, struggling for the liberation of Ireland. Well, freedom fighters is a totally false term. They are simply one form of oppression seeking to overthrow or oust British oppression. Both sides are statists and as such both seek to divide and rule, restrict and enforce their own morals. The working class of Ireland must be shown that both sides do not cater for their best interests and a movement must be built to oppose the "Orange" and "Green" factions and build an Ireland where people are not divided by flags, religion, politics, etc. Children are now being born and brought up to hate people they've never seen. How can peace be achieved in this sort of climate, which is perpetuated by politicians, priests, etc., who use the "war" for their own egotistical ends? What is the point of arguing about who is the best to govern Ireland when no one but the ordinary workers are?

Well, I hope that has given you some idea what things are like over here, and if anyone would like tapes of Irish music, etc., or would just like to write, contact me, Stephan Porter, at: 70 Stiles Farm/ Stiles Estate/ Antrim/ N Ireland BT41 1LR.

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an interview with LÄRM

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HOLLAND

Because I think Lärm is one of the greatest bands in the Netherlands, I decided to do an interview with them. The members of Lärm are :
Menno - vocals (20 he studies the law at the university).
Olav - drums (22 unemployed).
Paul - guitar (24 unemployed).
Jos - bass (21 is becoming a teacher this year).
Besides the band some of them are active in their local punk-center "het KIPPENHOK" organising gigs, cut hair, they have also a tape-label which is called "ER IS HOOP tapes" (not so active lately), they also do video (we're rich, ha,ha) "X-core video" and Paul, Olav and Jos play in another band called A.M.K.A. that's really short trash and noise. They are together since new years day '83 so that's about 2½ year, they play about 1½ year in this line-up, the time before they had a girl on vocals "Dorien" she left the band because of musical differences. Paul, Olav and Jos played together in several bands during the last 5-6 years (Sextons, Disturbers, Total Chaoz), Menno used to sing in the band Survival Squad from the Hilversum area. By the way Lärm comes from different areas, Menno lives in Amsterdam, Paul and Olav in Amersfoort and Jos in Achterveld (go and find it on your map of the Netherlands). The bands Lärm likes are those who play with very high speed and who has got to say also something. They believe that playing hardcore/trash is not only playing fast but also have some good lyrics. Well that was the introducion here comes the interview :

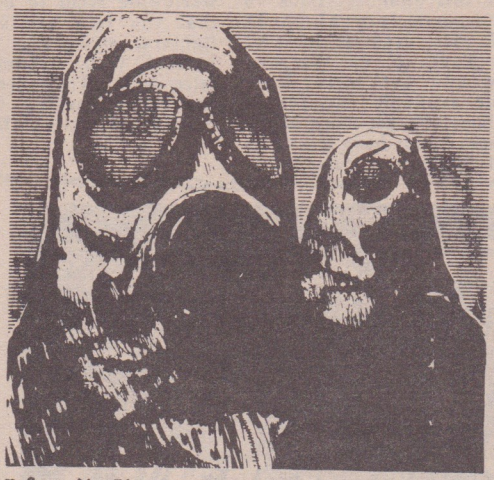
F- How many gigs did you do ?
L- Since we did our first gig in April '83 we've did about 40 gigs (we've never counted them) we almost played around the whole of Holland, we remember some good gigs (atmosphere, music,dancing etc) in Steenwijk, Antwerpen, Venlo but every (well almost) gig was nice to do.
We also did 2 gigs in Belgium in Antwerpen and Zichem. We think that Belgium is a good place to play, with loads of nice people (Belgium punx come to gigs to have fun and a good time that's something you can't always say about the dutch punx).

F- What are your political statements of Lärm (or the members individual).
L- We don't like to put a political label on the band 'cos each member thinks for himself and got his own political views but in general we think in a "socialist/communist" way, or should we say: We are a radical left-band. Some of us are more radical into politics than the other but together it works very well. We also think possitif about Anarchism but we aint anarchists, but we respect the bands and punx who are really into it.....but we hate those trendy anarchists 'cos there's nothing more stupid than people wearing an A and not knowing what it means. (Attention: with communism we don't mean russia,ddr,albanië....etc, and we dont support party-communism like the C.P.N.).

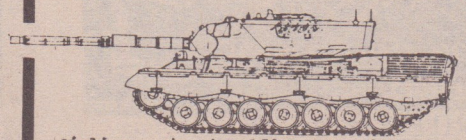
F- What do you think of the politic situation in the Netherlands
The political situation is mayby better than elsewhere in this world, but we still think that we live in a wrong situation. Holland is a country where the rich, the multi's and the privileged have their say and the rest can keep their mouth shut. Democrazy could be a good thing if it works but here it doesn't work. Once in 4 years you can vote (we don't) than you can shut your mouth again...."normal" people dont have any influence on government's policy, the authority dont listen to our votes,our protest. All political party's are bullshit, you cannot trust one of them, it's frustrating because a lot of sad things has happened or happening right now: the vacation of Wijers, plans to build 5 new nuclear pwerstations, rsv affaire (F-a coruption afair in the dutch government), cutbacks on dole-pay, 48 cruise missiles are coming....etc. We could mention many more to proof that the political situation in holland is wrong.

army

F- What do you think of Holland in the Nato ?
L- Read the lyrics of our song "Puppets on a string" We think Holland should leave the Nato 'cos it's a capitalist military organisation with only one goal to build up a big, highly technical military powermachine (just like the warsaw pakt). NATO DOESN'T SERVE PEACE, NATO IS A WARMACHINE. The only people who benefit from it are the war-factories they make big profits and it's a shame that Holland is taking part in this. Nato keeps the war-industry rolling (espesially in the usa) and only think in terms af war and world domination. And it's known that some of the German nato generals are ex-nazis (F-No they are still nazis)....so beware of the nato.



F- Do you a have to go in the army to do your duty (so c called),and are you going to do it ?
L- Jos got an exemption owing to one brother service, Paul and Olav are both rejected from militzy service and Menno will do his study till 1990 so none of us have to go but if we had to we would refuse it. It would be hypocritical if you sing anti-war songs and still join the army. By the way a punk in a army-uniform is just as ridiculous as Beatrix (F-the dutch queen) buying a Lärm lp.
(F- Some of you may know that I was in the army for about 14 months last year. I dont think a punk can't sing anti army songs, when you do that it's the same as a punk cant sing anti nato songs because he's (or she) a member of the population of Holland and the most of them like to be in the Nato. A punk can do anything he wants to do dont be narrow minded).
F- What do you think of the army ?
L- The army is an institution where they teach you violence and anti communism, they teach you how bad and monstrous our enemy is, they teach hate and how manly it is to kill, pull a trigger, drive a tank, fly a jet...etc



In our eyes the army is a fascistic institution, the uniforms, the boots the guns, the screaming commanders, ranks, drilling,discipline...etc. A soldier doesn't use his brains he's just a number who's got to obey ORDERS ! And it's all happening in the name of GOD, DEMOCRACY,AND FATHERLAND....the army is nothing for us !
(F- Of what I know about the army (it's always more as someone who was not in it) is that it's not fascistic. Yes most of the oficers are anti-comunistic but I did never hear them say they are monsters (maybey they were to afraid I am from the K.G.B.).You forgot to say the first thing they say: It's happening for FREEDOM (fuck-it !)).
F- Do you think Holland needs an army ?
L- No, why do we need an army ?....To defend ourselves against certain ene-

mys ?...We must face reality if there ever gonna be another war it's gonna be a nuclear war and then are all soldiers,tanks,war-planes/ships USELESS 'cos the whole world will be blown to hell.So why waste all those billions on our defence system, it could be used for far better and more human purposes like houses,jobs;millieu defence,help to the 3th world...etc.By the way, for a war you need an army, so if we have no army we can't fight a war...someone has to take this step for a better and peacefull world.

Brigade-Generaal

Generaal-Majoor

Luitenant-Generaal

Generaal.

east west problems

F-What do you think of the east-west problems ?

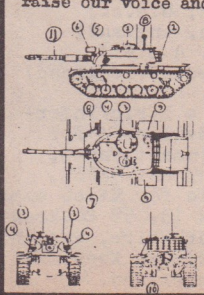
L-The east-west problems are based and FEAR fear created by Moscow and Washington 'cos it's not really east-west but Russia-America, those 2 worldpowers have draged other countries into their problems (often under pressure) so now the world is devided in 2 worlds the so called free world and the so called communist world, in good and bad. Holland belongs to the west nato that means automaticaly that Russia is our enemy.We are forced to build up an expensive defence system with mostly U.S.arms.(ofcourse the same is happening in the east).East and west make their own people scared of the other side's hostility,most people get frightened(FEAR) and start to believe all the lies For example Nato says: if we dont station cruise missilles the red devils and barberians will invade europe, a lot of people believe that...we don't! Look at Afghanistan a 3th world country defended by simple-armed rebels but big Russia can't keep them under control so how the hell should Russia ever keep Europe under controll??? Do you know???It's just a part of cold-war politics made by leaders and generals,keep the common men frightned,deceive him and he will hate the other side.Unfortunately it's working very well on both sides and that is really sad. It's up to us to make people aware,we are anti west and east!Both worlds are not our worlds!!!

F-How do you want the Dutch position in it ?

L-The dutch position must be one of neutralityand peace, from that position we must raise protest and accuse Russia's and America's cold war politics, ofcourse that means that we must leave the Nato.Now we are chained into Nato rules.If the cold war becomes ever a real war than we are all forced to fight this war, that means Europe will be the battlefield/slaughterhouse.The Dutch peace movement(and all the other peace groups all over the world)are a possitiv force but still to small to really change something,but we must continue our struggle for a peaceful world.A punk-project like the P.E.A.C.E. compilation is very important, we think that such projects will change the attitude of people (specially punks) towards war and peace.

F-Do you think you have a solution for that problem....or dream ?

L-We have ideas about it,dreams how the world should be, but would they ever be reality ? A world of peace, freedom and solidarity must be possible but such a world needs fichting for, action and struggle,a lot of things must change.Our solution is maybey our band,we sing about it and for us that's a possitve contribution to the problem but also beside the band we try do as much as possible to make people aware...protestmarches,demonstrations,fanzines..etc.But to be honest it's not easy and most of the time the results are ZERO,but at least we try,protest, raise our voice and that's always better as doing nothing.Well we think that one very important solution will be; think for yourself...if the people in east,west,north,south would use their own brains instead of some poisened brains of their leaders than the world would look a lot better!!



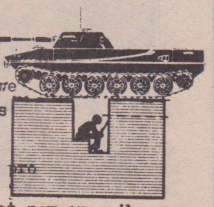
F-Do you think "NORMAL" people can do anything about it ?

L-Ofcourse they can!"Normal"people Vote, work,pay taxes,join the army...etc.They've got more power than they think and if they wanted they could break the power of the capitalists and tear down this system.But sadly enough most people are satisfied with the situation they live in,they don't care about politics..etc. They only care about their tv set,car,holiday and job.They don't care if Mr Lubbers (sort of dutch president red.) station more cruise missilles here etc,etc.Normal people are often too a-political and lame..there is also a group of people who are afraid to do something.BUT they got the power to do something... IMAGIN that all the workers would strike!! IMAGINE that people dont vote on the next election! The people in power would shit in their pants.We must make "normal" people aware,through fanzines,bands,protestdemonstrations,...etc.Than maybey one day our dream will come treu.....

F-Why did you put so many numbers on your record ?

L-Numbers??,you mean tracks...well we wanted to use the vinyl till it's maximum.We didn't want to rip off people by leaving a large piece of vinyl un-used (look for example at the new JFA 12"ep Mad Garden very expensive but only a few tracks,ain't that a rip off)? Maybey it was also a challenge for us,at first we wanted to put our whole set on the record but unfortunately that didn't fit,if it did we would have done 35 tracks on our side.

F-Are you guys so fucking productive?



L-Yeah! we normally make a new song everytime we rehease but sometimes we also have a total inspiration black-out and don't make any new material for weeks.On the other hand we sometimes come up with 3 new songs...it varies a lot.

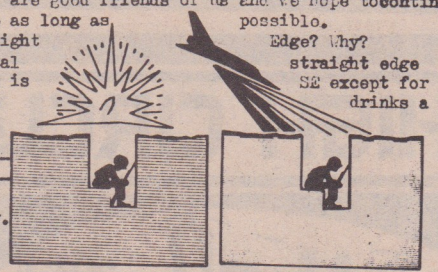
F-So you have already new songs?

L-Yes, we've 5 new songs,you see we werent so productive the last few weeks it's mainly because we had so much gigs.We hope to make a lot new ones the coming weeks 'cos we want to make a new record soon.We also play some of our album tracks in a new faster style.

F-What is your relation with Stanx?

L-Well we looked for bands for the first Holland hardcore tape (EIH tapes)so we wrote to them and that was the beginning of our friendship,they're real great nice people who do a lot of good work,they organise gigs in the BUZE steenwijk,they make a zine Melkboer Strikes Back and they have the band Stanx,they're real active people.They have the same approach as us they play in a band for fun not for the money and fame and they also have something to say,and just like us they don't care so much about perfection or who's the best,read the lyrics of "Kapsones"it tells you all.Stanx are good friends of us and we hope tocontinue this friendship as long as possible.

F-Are you guys Straight Edge? Why?



L-Two of us are total straight edge (Paul and Olav),Jos is SE except for cocktails and Menno drinks a beer now and than. With SE we want to protest against people who need to smoke,drink or take drugs to feel happy. We think you dont need all this to feel happy. It's also a protest against drunkness at gigs which most of the time results in trouble. We don't smoke because we think it's bad for your health. We are SE but we don't wanna force people not to drink, smoke and take drugs (it's up to them what to do with their lives)it's more a way to show that there are other ways to have fun or feel happy. SE is not a set of rules and is there for those who want it.

F-What do you think of the punk movement?

L-It's great that there are punks/bands/fanzines...etc all over the world even in the east-bloc countries,punks who are active in their own way and own country.But in some way we're all united 'cos in general we all suport the ideas of the punk movement and we share these ideas and feelings through records,tapes fanzines and gigs or just writing each other (we do correspondent with loads of foreign punks)

We are possitive about the whole thing and it's still growing!

interview by Trashkrant zine/ Postbox 51177/ 1007 ED Amsterdam/ Holland

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ПАДОТ НА ВИЗАНТИЈА

(PADOT NA VIZANTIJA)

interview by Izazov zine

Istata Sostojba

However the same situation
you still try to forget
who you are, where you are
is it worth living

However the same situation
you still try to escape
from the things you like
from the things you hate

However the same situation
fear takes over
and you try to let go
let go of your new complex

However the same situation
forget the meaning
and everything you know how to do
and to fall down and cross yourself

However, however the same situation

СКС и Дом културе су удруженим снагама отпочели размену
група са осталим [illegible]
прилику [illegible]

PADOT NA VIZANTIJA (FALL OF BYZANTIUM) began in March 1984, but the idea of putting a band together goes back to '82 when AFEKTIVNI NABOJ (EFFECTIVE CHARGE) broke up, and became a reality after the breaking up of SARACENI (SARACENS). So, this [illegible] means that PADOT NA VIZANTIJA (pronounced "padot na veezantia") is a [illegible] dialectic negation of those 2 forementioned bands. The tendency [illegible] behind all this was to prolong their je alternative activities, but this time [illegible] enabled them to not copy Western e bands, but to help build their own orientation in the direction that the Macedonian scene would go. Musically, P.N.V. strive for an original edge, mixing punk and industrial avantegarde with Byzantine church singing. As for their ideas, judge for yourself through the interview. In December of 1984, the annual Macedonian Rock Festival was held. PADOT NA VIZANTIJA came in second and were supposed to appear on National Television, but they were not allowed because of their lyrics.

Because punk has gotten divided and lost in the waters of absurdity. Remember the wave in '77. At that time there were a lot of bands with differing profiles, from pop to hard rock, art to jazz. All of them had something in common, whether in the lyrics, musaic, ideas, or the way they expressed themselves. Sure there was the spitting between themselves, but everything looked together. Today, everything looks factionalized, each faction having its own ideology which changes in shade from camp to camp. But what pisses me off the most is this pretend political relationship between bands that doesn't get you anywhere. That is like barking at the moon. Just as you cannot destroy the devil by going into his circle, you cannot change politicians with politics. Then how do you do it? Don't ask me, 'cause if I said something it would be an ideology. Here's an example: a story of Buddy and his pupil. "Each [illegible]

Сарајево/ у којима су сконцентрисани ЈУ–рок потенцијали. Тако смо се још једном уверили да географски положај града нема везе с музиком, момци из Скопља су сасвим у току, и ако шо што свирају право, македонски језик онда није препрека.

мо се сада ономе што се дешавало у недељу увече. излазе прво „Бадминтони", гитаре, бубњеви и један плави дечко који се дивно смеје у ре ствари. Оно што свирају највише ност панку, свирају доста чврсто и делују увежбано. четку катастрофалан, временом постаје бољи или лош разлас или [illegible] век за Публика, њих око 350 [illegible] стаје зезнули.

POSTSCRIPT: PADOT NA VIZANTIJA чине have since, along with UBR, played on the Yugoslav Rock Manifest (YURM) and ељом gave the public a look at today's алио у Yugoslav punk/underground bands. PNV а о have some practice tapes and possibly a studio demo. They are also on the Noc' ни Nad Jugoslavijom comp tape. If you'd like info, send an IRC or $3 + blank tape to: Trajkovski Goran, Varsavska II 4/6, 91000 Skopje, Yugoslavia.

Београда 202. свирају често у
треба да сниме и свој први албум.
ично симпатичне песмице одлазе са
Византије." Слушали сте сигурно
то је оно што они свирају, а свирају
одсвиране ствари, чланови „Доброг
прелазе у прве редове испред сцене /шта
до тада прилично успавана публика с
оживела. Пад Византије свир са пуно
у великим количинама и на
он, певач Горан, ко дође праву боју
ом отворене очи, тамни полочњаци,
гов диван глас, начин на који држи
гара... Сви смо их те вечери по први пут
нам биле непознате и то са прилично
то нам није сметало да укапирамо да
али још,још.. Излазе још два пута на
једном. Помало изненађено али срећно
тим. То је био њихов први наступ ван
још два бенда, „Урбан" и
деловало прилично блено и досадно
раши о добрим, искусним
„испушено", а уписак који је
толико јак да је ретко ко са
се до краја дешавало на сцени
ивно били победници те вечери.
упама из Скопља, а вас сигурно
Ту се већ зна.
Скопљу. Ту се већ зна. З
свиране „Флеке", „Там-там",
иван скуп, зар не/. Те ноћи
„Рибља чорба", „Бајага",

Goran Arnaudovski

Се шушка дека во мајќе се одржи уште една раз
ернативните групи на Скопје, Ниш и Белград! П
Падот на Византија"!

MRR: What gave you the idea of singing like Orthodox Byzantine priests?

PNV: It happened accidentally. After making the song "Istata Sostojba" ("Same Situation"), the backing vocals had a Byzantine church feeling, so later on, when we did some taping, this expression really came into its own. The song starts off melancholy, and slowly builds up to ecstacy, then fades off. You can compare this to a man's life, an ordinary man who works, lives, reaches his maximum, and then dies. Or with sexual intercourse. But our orientation is in another direction, the spirit of Byzantine Orthodox songs. They begin melancholy, build up to a higher level, a level of joy and last long because joy (happiness) is like a straight level, everlasting. That's different than ecstacy, which reaches an acme, then falls to its nadir.

MRR: How has the public reacted to your work? Have they had any effect on you, or you on them?

PNV: We've had a big reaction. Many people have asked if they can help us in any way. Maybe someday PNV will have the most members of any bands---1000!

MRR: How do you see the situation in Yugoslavia? Do you have an ideology that you follow?

PNV: It's sad to see fewer and fewer bands following the spirit of '77. Even though these bands are formally "punk", there's not much to say about them, not only here but around the world.

MRR: What is your idea of "the spirit of '77"?

PNV: The '77 bands introduced a new "avantegarde" to Rock. They had a new sound, new ways of thinking, new ways of performing, new relationships with record labels and the media. But what was most important was they challenged the existing situation and caused a reaction, whether positive or negative. It "happened", but why isn't it "happening" today?

MRR: Why don't you want to delve into ideology?

PNV: All ideologies are wrong, even progressive ones. The word "ideology" is negative. In other words, each ideology, whether it be negative or progressive or reactionary, holds within itself the plans of that which it propogates which will be established when that ideology wins and its representatives take power. This is the experience of history.

Марија Петернел

Slowly, very slowly, it's improving. Finally our fanzine, One World, is out. A group of us work on it, and we've published 2 issues so far. The first is in red ink, the second in blue (Systematic distributes it in the U.S., so order from them. It covers the international scene, and any help in as many countries as possible is most welcome). New Zealand has never had a regular quality zine before, so hopefully it'll encourage more people to form bands and get involved in creative activities.

Skaters exist in NZ! In Auckland they've built themselves a large 1/2 pipe, which they session regularly. Two of the skaters will be visiting the U.S. in late '86 and want skate contacts. So, skaters, write to: Greg Jarman/ 76 Hallberry Rd/ Mangere/ Auckland/ New Zealand. A skate zine is also nearing completion. Ask Greg about that too.

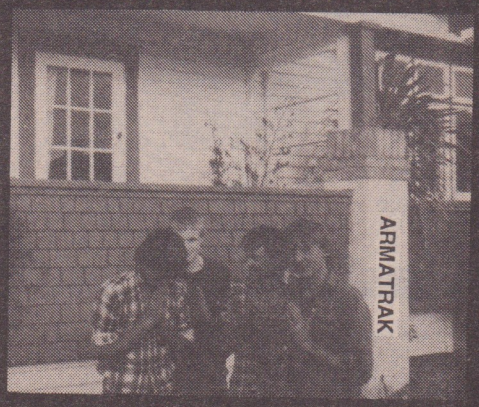
On to music: COMPOS MENTIS are one of the most inspiring bands around. Very good people--helpful and enthusiastic, with a lot of common sense. Due to lineup, they've yet to reach their potential musically, but with commitment and attitude, once they do it'll be excellent. Write to: Craig & Heather/ 23A Blue Mountains Rd/ Silverstream, Upper Hutt/ New Zealand.

FIVE YEAR MISSION's 45, "UFO", is out now. Raw as hell, it's recorded on a portable 4-track in a bedroom, but everything's pretty clear. I like them a lot. Write: Brian/ 19 Callipolli Rd/ Onekawa, Napier/ New Zealand.

ARMATRAK took time off to build their own practice room in the bassist's garage, a band effort. Now they're sounding hot, the fastest NZ band, with some good anti-ignorance lyrics. Two songs off a recent recording will appear on Roger Armstrong's Japanese comp LP, so they're well-pleased about that. You can obtain the tape by writing to: Peter Petousis/ 4 Edenvale Rd/ Mt Eden, Auckland/ New Zealand.

FLESH D-VICE have a new LP, Secrets of the Estranged, due for release later this year to follow up Some Bloodstained Morning. They have a varied sound, due to various tastes of the members. They're hoping for overseas release of the LP, and some interest has apparently been shown. Vocalist and avid horror fan Gerald Dwyer tries hard for the band, and lately he seems to have had a surge of activity. I've got a lot of time for him. Write him c/o Jayrem Records/ P.O. Box 3054/ Wellington/ New Zealand.

FLESH D-VICE


ARMATRAK

NO IDEA are recording an EP, and are a lot of fun live. GOVERNMENT LIFE from Dunedin were badly beaten up by drunk rugby league fans at a gig--keeping a low profile now. SADIST FACTION are a NZ band who seem to be developing well. Their singer is involved in doing some good things. Write: Steve Corkin/ 40 Eban Ave/ Northcote, Auckland/ New Zealand. That's about it for now. Like I said, it's getting better. My mail pile is forever big, so if you're interested in getting in contact with NZ'ers, write to some of the other addresses I've included herein. One World fanzine is available from: P.O. Box 8809/ Symonds St, Auckland/ New Zealand. Betterstill, ask some of the bands to send you a copy. They've all got access to it. Honestly, my mail backlog is pretty sizeable.

Neil Cartwright

Glorious Din

Leading Stolen Horses

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Pallet to the Floor

Arrival

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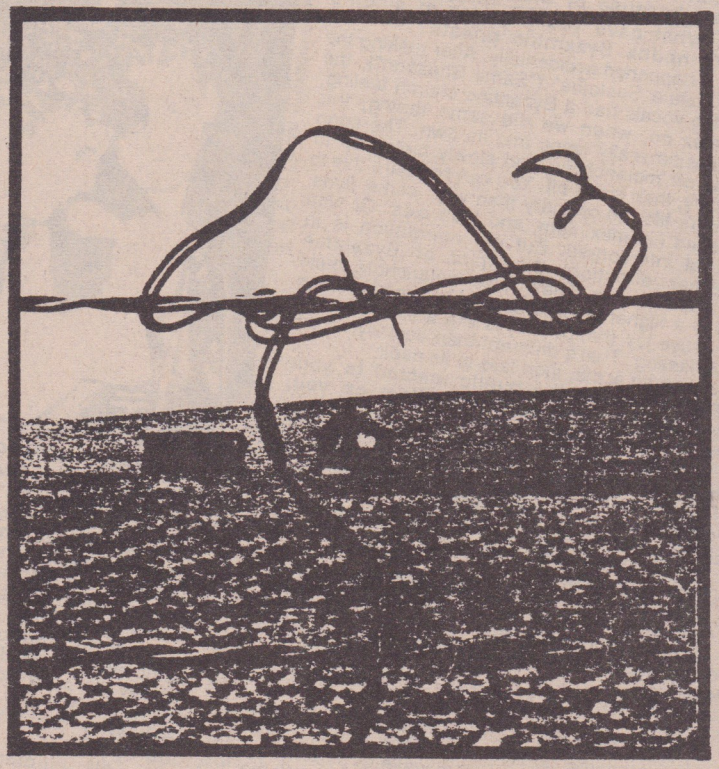

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AUSTRALIA

Kids at Paddington Markets

SYDNEY-To Jerod Poore, who did his Australian report in #24--here's a few facts by punks from Sydney who know what REALLY goes on here (we haven't just arrived off a fuckin' plane!)

In his report, Jerod says we are "from what he understands" violent, apathetic and run by drugs. You're wrong! You don't understand what goes on in Sydney--you can't. You had hardly been in this country and I doubt very much that you had been in Sydney at all (ie, you call the HAPPY HATE ME NOTS a punk band, when in fact they play mainly to mods; you imply ROCKS, SUICIDE SQUAD, and VIGIL-ANTI are part of the present scene, when in fact each band has not been around for at least a year; and calling WW XXIV pop-punk (?) is almost laughable considering they are one of the fastest, full-on energetic bands in Sydney).

Also: The only violence we have seen in some time here was last April at a VICIOUS CIRCLE/PERMANENT DAMAGE gig (Melbourne bands). The fight was between 3 people who weren't from Sydney and have no association with our scene at all. Furthermore, the fight was over a personal matter, but the news cameras and police who quickly arrived were quick to label it a "punk riot". The rest of the gig was incident free.

How does Jerod know the drug habits of Sydney punks? We don't know any punks here who know Jerod.

You call us apathetic. We live in a city where very few hotels (no clubs at all) will let punk bands play, and those that do are quickly warned off by the police. We have no Goldenvoice, etc. or any media at all willing to favorably promote punk. The inner-city area is conveniently surrounded by pig stations, which means Big Brother is always (or is that beating?) you. The pigs have killed a punk here, although that was a long time ago.

This is the truth. We're not saying there is no violence, apathy or drugs, but these are issues which we feel are part of every scene. We're not saying that the sun shines out of Sydney, but we don't want every punk and his dog to have a go at us either. If anybody wants more info, or wants to send a blank tape which we will return with some of the finest Sidney and Australian punk on it, please write to our up-and-coming zine, Last Blast (letters, photos, swapping welcomed). R. Kavanagh/ Darlinghurst Post Office/ Sydney NSW 2010/ Australia

Before I go, here's a rundown on some bands.

C.H.A.O.S.

C.H.A.O.S. (one of the best-known, formed around 1978). They have a very raw, thrashy, fast and unique sound which has produced some gem songs, and have just put out an EP.

WORLD WAR 24 is full of fast guitar riffs and lyrics that can be both humorous and serious. They've released a single and appeared on the Sydney comp Flowers From the Dustbin.

EXSERTS have a very '77 sound, like The CLASH, SLF. Have 2 songs on the second Sydney comp Not So Humdrum.

ABBERRATION

ABERRATION have a very heavy sound which is hard to describe. They sound a bit like The DAMNED meets MOTORHEAD. No releases yet.

BEDSPREADS seem to be influenced by earlier bands like DEAD BOYS, DOLLS, etc. Although they are not very fast, they are quite tight musically with some good songs. Their singer, Anthony, once fronted for the now defunct PROGRESSION CULT.

The HARD-ONS are a 3-piece which builds up speed and energy to incredible proportions. Imagine The RAMONES meet GBH and you got 'em. An EP will be out soon, and they will be changing their name because of problems getting gigs.

ITCHY RAT has a fast, catchy sound. They are probably most influenced by earlier Sydney bands which the members stemmed from, ie WHAT?, ANTI-HIERARCHY. They have some tracks on Not So Humdrum.

DUSK FURROW is another '77-influenced band . The singer is a punk from Germany, and the band is not too well-known in Sydney, as they are relatively new. Demo tape out.

DEMENTED AFRONT are another new band. Their sound is quite unique and it's obvious that they aren't trying to clone others. They might be a bit repetitive, but the screaming vocals are great.

JOYFULL KILLING

JOYFULL KILLING are well-known, largely because of their success in a local band competition. They sound similar to earlier punk bands. A single hopefully out soon.

CLIMATE OF FEAR has a thrashy sound, but are quite tight and listenable. I feel they are too underrated. Nothing released.

Other Sydney bands include The KELPIES, X, PSYCHOTIC TURNBUCKLES (not a punk band, but a lot of punks like them), DECONTROL, CRASH COURSE, and CERTAIN DEATH. Warning: a lot of shit Australian bands have been advertised/reviewed in MRR and classified as Punk. Most of them are trendy popstars who have nothing to do with punk or punk scenes, but play in trendy nightclubs which wouldn't even let punks in, such as LIME SPIDERS, SCREAMING TRIBESMEN, CELIBATE RIFLES. Anyway, no punks would want to see them, so PLEASE don't waste your money sending away for these...it's just a ripoff. An example of this ripoff is the record reviews in #26, which mentions SURPRISE SURPRISE and OLYMPIC SIDEBURNS. Any info on getting Australian material should be written to: Phantom Records/ 373 Pitt St/ Sydney 2000/ Australia

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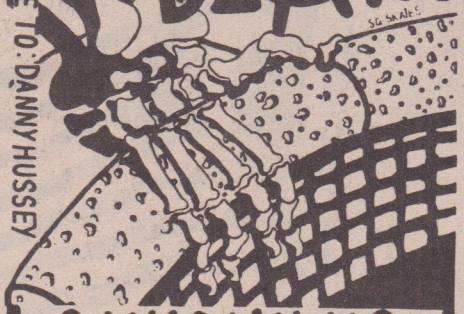

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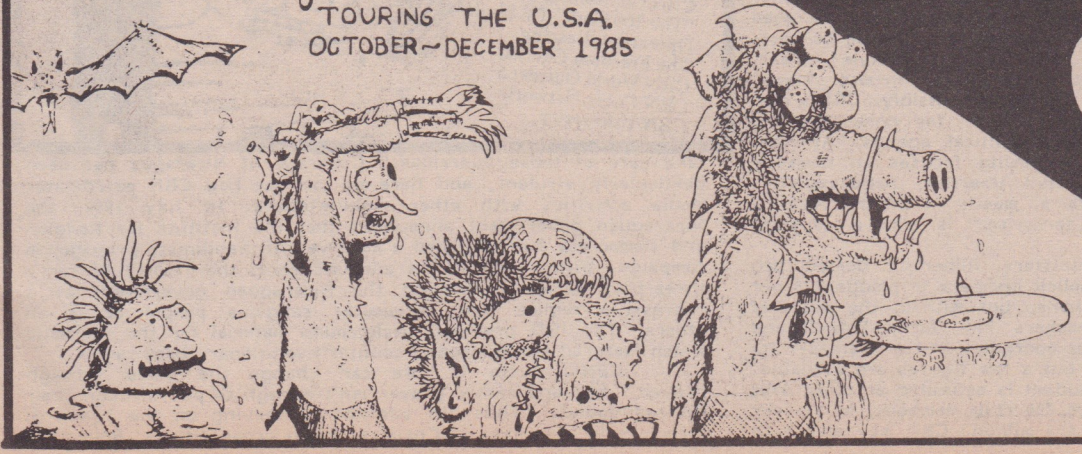

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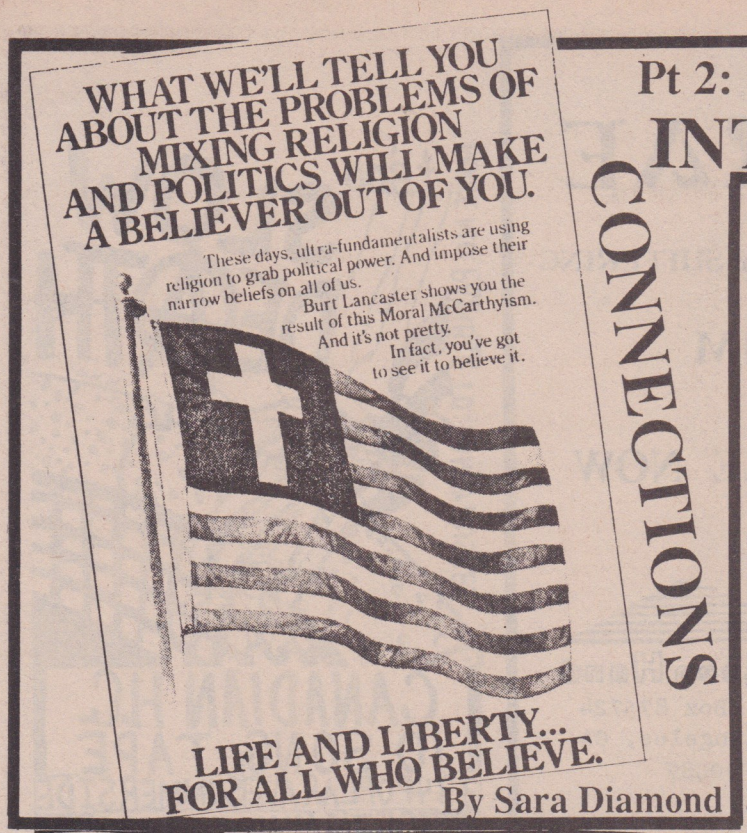
Pt 2: The NEW RIGHT'S INTELLIGENCE



By Sara Diamond

PRIME TIME PREACHERS

Christian television plays a similar role in both New Right networking and the repetition of particular political themes. Televangelists have traditionally harped on the communist menace and the decline of social values as a way to motivate viewers to surrender to "God's will." But since the late 1970's, the fundamentalist political message has become very specific--register to vote and help elect "godly" politicians who will return things to the way they were in the "good old days," whenever that was.

PAT ROBERTSON, KING OF THE TELEVANGELISTS

Although Jerry Falwell and his "Old Time Gospel Hour" are getting the most publicity, the most expansive and sophisticated TV ministry is Pat Robertson's Christian Broadcasting Network (CBN). With headquarters in Virginia Beach, Virginia, CBN is the largest noncommercial broadcasting network in the world. Its flagship program, the weekday "700 Club," reaches more than 75% of all U.S. homes with televisions. The "700 Club" is also syndicated in about 100 other countries--including the Phillipines, Guatemala, Honduras, Chile, and Japan--and over the Armed Forces Radio and Television Network (viewed by U.S. military personnel).

CBN President Marion Gordon "Pat" Robertson is the son of late U.S. Senator A. Willis Robertson of Virginia. Pat served as a Marine during the Korean War. He then received a law degree from Yale and went on to work for the W. R. Grace Corporation as a "trouble shooter." In the late 1950's he underwent a sudden conversion to Christianity and in 1960 founded CBN with the intention of establishing a worldwide television ministry. It was the first of its kind.

I've been watching the "700 Club" daily since July 1983. The program lasts 60-90 minutes (depending on the local station). Host Pat is assisted by his sidekick Ben Kinchlow, a middle-aged former Black Muslim, along with a relatively new female co-host, Danuta Soderman. The program has a magazine-style format, combining live and "by satellite" interviews, on-site "news" reporting, and pre-prepared film footage. Ostensibly, CBN's goal is to "win souls" for Christ, but in fact, far more time and energy are devoted to a distinctly political agenda. At least one-third to one-half of the programming focuses on domestic problems--Reaganomics, Christian civil liberties, homosexuality, drug abuse, etc.--and foreign affairs, mostly in Central America and the Mideast. "International terrorism" is also a constant theme.

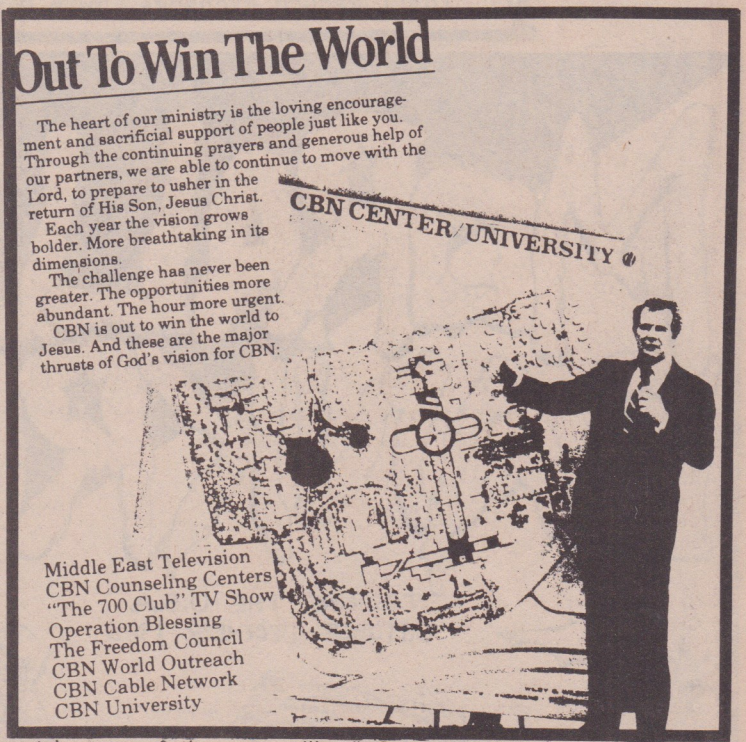
Unlike all the other TV ministers, Robertson doesn't beg his viewers for money. He does solicit members to pledge $15 per month and holds semiannual telethons, but without the sense of urgency and desperation of preachers like Jerry Falwell and Jimmy Swaggert. CBN is a religious operation, not a business. Its books are not open to the public, but a few figures are available.[37] Robertson's annual broadcasting budget is estimated at about $100 million. He has attracted about 300,000 club members; at $15 per month that would give him about $54 million. CBN may also earn some money from its commercial subsidiary, Continental Broadcast Network, which operates on cable TV. One of the latter's major advertisers is none other than Richardson-Vicks.

THE "RIGHT" KIND OF COVERAGE

Pat Robertson promotes the "700 Club" as "TV journalism with a different spirit." That "spirit," in my opinion, is based upon the use of psychological warfare. Typically, a segment on the "communist threat" will be juxtaposed with a story of someone battling cancer or a story about teenage drug abuse. Film footage and "news reporting" are invariably followed by an interview with an influential guest who summarizes the key points and brings the subject matter down to earth for the viewer. Some of the "experts" appearing on the "700 Club" are of dubious credibility (see sidebar). John Rees, for example, has been a featured "authority" on international affairs. In one segment on the Mideast, Rees claimed that Syria had been controlled by the Soviet Union since the 1930's! Such dishonesty comes naturally for Rees, who made a career out of infiltrating anti-war groups for the FBI during the 1960's and 1970's. He now writes for the John Birch Society's Review of the News and publishes Information Digest, a private intelligence report on leftists and liberals which he distributes to police departments and others concerned about "law and order."[38]

CBN frequently sends film crews to the world's hot spots, and this coverage is usually tied to foreign policy decision-making here in the U.S. For instance, CBN covered El Salvador's 1984 presidential elections, emphasizing that they were even "more fair and democratic" than elections in the U.S. (in spite of the omnipresence of right-wing death squads and see-through ballot boxes). New Right Senator Jeremiah Denton (R-AL), head of the Senate Subcommittee on Security and Terrorism, had accompanied CBN's film crew and was one of the "expert" guests that week. For four days, Reverend Robertson urged viewers to support Reagan's bid for increased military aid to the Salvadoran dictatorship, arguing that as few as 40 U.S. helicopters "would take care of those guerrillas." Coverage of Nicaragua has been particularly virulent, and here we can see how CBN coordinates media activities with other right-wingers. In July 1984, the Nicaraguan government announced that the Institute for Religion and Democracy had launched a massive anti-Sandinista propaganda campaign. Within days of the announcement, the "700 Club" ran a three-part series portraying the Nicaraguan government as a repressive regime that persecutes religious people above all others. The IRD provided background material for the segments which featured film footage of counterrevolutionary base camps.

CBN's motto is "we can change the world through prayer," but apparently prayer isn't enough to put through their desired agenda. Thus, in addition to serving on the board of directors in a number of Christian Right organizations, Robertson



has served on Reagan's Commission for the Victims of Crime. His wife Dede has worked with the State Department, and Pat once proudly described her role in a project working with "women's groups" in dictatorial Chile. CBN also operates a university for graduate students in the fields of journalism, public policy, and education, designed to train Christians to assume leadership positions in American society.

Most recently, Robertson made the headlines when he travelled with Vice President (and former CIA director) George Bush to Africa's famine-stricken Sudan region in March of 1985.[39] Reverend Jerry Falwell happened to be in the Sudan on his own relief mission at the same time. Falwell's meeting with Bush appeared to be part of an alliance-building strategy between the VP and evangelical political leaders, many of whom consider Bush too "liberal." But it was Robertson who actually flew with the Vice President on an Air Force jet carrying 250,000 pounds of medical supplies. Robertson and a CBN film crew accompanied the Bush entourage, even at a state dinner with long-time American ally, Sudanese President Ja'far al-Numairi. On March 6, 1985, the "700 Club" featured film footage of Bush and Robertson. Via satellite, Robertson described their efforts to set up an "infrastructure" to alleviate famine in the Sudan, and he said that the U.S. Agency for International Development (AID) would serve as the instrument for funneling food and medical supplies to needy Sudanese. This should give one cause for concern, since the AID has been implicated in a variety of CIA covert operations in the past.[40]

PARTIAL LIST OF "700 CLUB" GUESTS

Individuals associated with intelligence agencies

Arnaud de Borchgrave--"expert" on terrorism; co-author with Robert Moss of The Spike; former editor at Newsweek until he was discovered keeping files on his colleagues; current editor-in-chief of Washington Times

J. Peter Grace--friend and mentor of Pat Robertson; chair of Grace Commission on federal budget cutting; President W. R. Grace corporation; started AIFLD in 1961; fundraiser for CIA's secret war in Nicaragua

Ray Cline--former Deputy Director of CIA; now works at Georgetown Center for Strategic and International Studies

John Rees--contributing editor for John Birch Society Review of the News; edits Information Digest, a private intelligence report on liberals and leftists in U.S.; associated with GCSIS

Michael Ledeen--editor of Washington Quarterly, GCSIS' journal; worked for CIA's Italian newspaper Il Giornale Nuovo in Italy, 1976; currently serves as a consultant for the State and Defense Depts.

Herbert Romerstein--former staffer for McCarthy-era House Un-American Committee; former aid to Birch Society Congressman Larry McDonald; co-editor with Michael Ledeen of the Grenada documents; member President's Foreign Intelligence Advisory Board; works for U.S. Info. Agency

Tony Cuesta--former CIA agent, veteran of the Bay of Pigs operation

Stanislauv Levchenko--KGB defector, now works as CIA consultant on Soviet "active measures"

Reagan administration

Edwin Meese III--U.S. Attorney General; former special advisor to Pres. Reagan

James Baker--former White House chief of staff

Faith Ryan Whittlesey--Assistant to the President for Public Liaison

Al Regnery--U.S. Justice Department; publisher of conservative books

Clarence Pendleton--Chairman, U.S. Civil Rights Commission

Otto Reich--U.S. State Department Public Policy Coordinator

U.S. Congress

Senator Jeremiah Denton (R-AL)--Chairman of Senate Committee for Internal Security
Senator Jesse Helms (R-NC)
Senator Orrin Hatch (R-UT)
Rep. Jerry Solomon (R-NY)
Rep. Newt Gingrich (R-GA)

Israeli government officials

Shimon Peres--President of Israel
Ariel Sharon--former Minister of Defense
Yitzak Shamir--former President of Israel
Benjamin Netanyahu--Israel's ambassador to the U.N.
Avi Posner--Israeli Advisor in Communication and Media
Ya'acov Meridor--Israeli Minister of the Economy
Moshe Sharon--Israeli Affairs Advisor

Other foreign leaders

General Efrain Rios Montt--former President of Guatemala
Alvaro Magana--former President of El Salvador
Steadman Fagoth--leader of the Miskito Indian contras
Noam Farrah--representative of the Lebanese Phalangists

IN THE HOLY LAND

CBN also conducts an expansive program in the Mideast, although few operational details are revealed on the "700 Club." In addition to thorough coverage of military developments in the Mideast, Robertson has hosted numerous officials from the Israeli government (see list) as well as representatives of Lebanon's Christian Phalangists, a fascist- like party responsible for several civilian massacres. Robertson's son Tim directs a separate division in Israel known as Middle East Television (MET), an affiliate whose broadcasts are, in Pat's words, "especially popular with the diplomatic corps and others."

In 1983, CBN's Lebanon station was blown up twice by "terrorists," The bombings may have been triggered by the network's relationship to George Otis' High Adventure Ministries in the Mideast. High Adventure runs radio station "Voice of Hope," which broadcasts from northern Israel throughout southern and central Lebanon. The program includes fundamentalist preaching, music, and political harangues. In April 1982 Pat Robertson had acquired Otis' TV station, "Star of Hope." According to Robertson, Major Sa'ad Haddad, an extreme right-winger and Israel's chief ally in occupied southern Lebanon before his recent death, came to the station once a week to broadcast over CBN equipment. Haddad considered himself to be a righteous Christian, but he was no saint. His forces have been accused of a variety of atrocities, including murdering innocent civilians and shelling Sidon, one of the most populous cities in Lebanon. He even ordered them to fire on a troop of Lebanese Boy Scouts on one occasion.[41]

Robertson's connection to the Israeli government goes further. On December 21, 1983, he described the "growing ties between CBN and the State of Israel." These "ties" began when CBN University was founded in 1977. The daughter of the calligrapher who had designed Israel's Declaration of Independence gave the "first presentation" print of the document to CBN University, which are normally given only to heads of State. The story goes that when the calligrapher died, his daughter, a "700 Club donor," was given a vision by God that CBN should have the special print "because we were going to have unusual ties to the State of Israel." This story was related by Richard Gottier, a CBN university official who announced that Pat Robertson had been elected to be the first gentile to sit on the board of Haifa University. Gottier said he had met six times with Israeli President Shamir's top advisor, who wanted CBN to expand its broadcasting to extend throughout Israel and the occupied West Bank. This advisor said that CBN's Middle East TV "is the most exciting thing happening in Israel today." One can only wonder why.

MEDIA WATCHDOGS

The Washington Times and CBN are the most visible examples of New Right "advocacy journalism." Outside the media professions, other ultra-rightists work to combat the "liberal" mainstream media. The largest group of such media activists is Accuracy in Media (AIM). AIM was founded in 1969 by its current chairman Reed Irvine and his associates, John K. McLean and Abraham H. Kalish. It operated as a small group with a low budget until 1971, when Irvine began to play a more active role. According to investigator Louis Wolf, AIM's 1971 tax returns showed expenditures of $5047.14, but by the following year they had risen tenfold, to $51,430.72.[42]

AIM employs a couple of standard tactics in its war for "accuracy." Frequently its representatives will buy small amounts of stock in the major print and electronic media corporations in order to attend stockholders' meetings and stage confrontations with corporate officials. AIM then reports on these meetings in its biweekly action report sent to over 30,000 subscribers. Each issue describes a supposed liberal media "atrocity," such as the airing by ABC--ironically, the most conservative of the big three networks--of "The Day After," or the PBS series on Vietnam. Readers are instructed to write protest letters to sponsors, network presidents, and newspaper editors.

AIM tries to give the impression that it is made up of average "patriotic" citizens who are sick and tired of elitist, "bleeding heart" journalists. That image does not hold up under scrutiny, however. Firstly, AIM's advisory board includes many CIA affiliates; and secondly, the organization consistently serves as an apologist for corporate and governmental abuses of power, something one would not expect from a genuine grass roots group with populist leanings.

A few examples should suffice to illustrate the first point. AIM's president since 1976, Murray Barron, is a long-time CIA helper. He was co-founder of the CIA-sponsored Citizens Committee for Peace with Freedom in Vietnam and a member of the CIA-funded Citizens Committee for a Free Cuba. AIM VP Wilson C. Lucom assisted in the campaign to destabilize Chile in the early 1970's by working with public relations man Marvin Liebman on anti-Allende propaganda. Bernard Yoh, AIM's communications director, has an even more sordid history. Yoh served in the CIA's counterinsurgency campaign in South Vietnam from 1955-1962, where he channeled CIA funds to the Sea Swallows, a paramilitary unit he helped create. In recent years, he has done publicity work for Holden Roberto, leader of the CIA-backed anti-government force in Angola, the FNLA. Chairman Reed Irvine is also a regular CIA "booster." According to Wolf, Irvine frequently speaks at CIA and FBI "alumni" meetings, including the Committee to Help the FBI, the Central Intelligence Retirees Association, and the Society of Former Special Agents of the FBI.

AIM operates with an annual budget of about $1.5 million donated by dozens of corporations listed in Wolf's previously cited article. Some of AIM's more well-known donors are the Adolph Coors Foundation, Mobil Oil, Texaco, the Reader's Digest Foundation, Citicorps Banking, IBM, and the Scaife Family Charitable Fund. Some famous individual donors include rightists like Richard Nixon, Spiro Agnew, CIA director William Casey, Dr. Edward Teller (the "Father of the H-Bomb"), and William E. Simon, former Secretary of the Treasury.

Wolf sees a correlation between AIM's donors and some of the media issues the organization takes on. For instance, AIM receives substantial funding from oil and chemical companies. During the Vietnam war, thousands of Southeast Asian civilians and U.S. soldiers were exposed to the deadly herbicide Agent Orange; many have suffered serious health problems as a result. Not surprisingly, AIM has issued numerous reports charging the mainstream press with spreading "disinformation" about Agent Orange, and Reed Irvine has admitted receiving research and writing assistance from the Veterans Administration, the government agency that has generally been unenthusiastic about treating vets exposed to the chemical. Other AIM donors have also not spent their money in vain. In June 1980 Irvine wrote to the chairman of the board of RCA, which owns NBC, charging that the network has an anti-business bias and suggesting that that NBC "permit businesses such as Mobil to air opinion programs." Mobil has donated at least $20,000 to AIM.

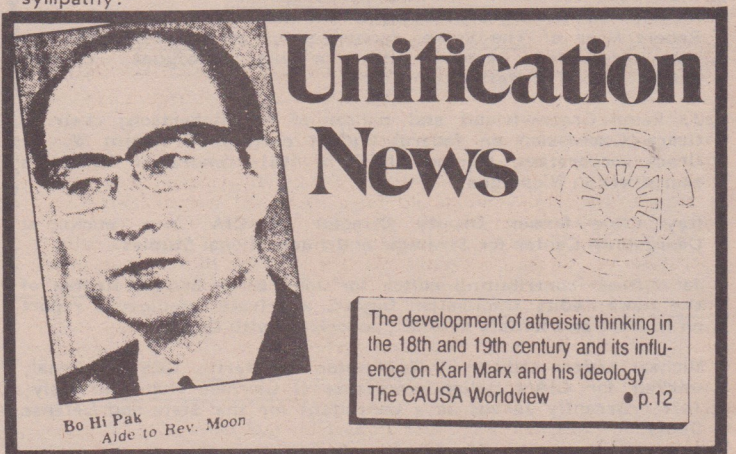
Moreover, AIM often takes up the cause of the intelligence and military agencies. Many AIM reports have focussed on alleged media mistreatment of J. Edgar Hoover, who headed the FBI for forty-eight years. And recently, the organization raised funds for General Westmoreland's intimidating libel suit against CBS--which he was forced to drop in February 1985--for documenting deceptive enemy troop counts during the Vietnam War.

Some of AIM's campaigns target individual journalists. Their attack on former New York Times reporter Ray Bonner is illustrative. Bonner was the Times' correspondent in El Salvador. He reported on right-wing death squad activity and army massacres of civilians, and once interviewed a Salvadorean army deserter who watched U.S. Special Forces (Green Beret) personnel preside over the torture of civilians accused of being guerrillas. AIM then labeled Bonner a "propagandist," issuing six different reports on him during the first half of 1982. Hundreds of AIM Report readers sent letters to the Times and its advertisers in a carefully-orchestrated smear campaign, and Irvine even visited U.S. officials, including Ambassador Deane Hinton in El Salvador. Finally, in October 1982 Bonner was reassigned to the business desk. In a recent public appearance, Bonner denied that the transfer was due solely to AIM pressure, but surely the group played a part in seeing that one of the Times' best reporters was removed from the important Central America beat.

MOONIE ACTIVITISTS

AIM concentrates on attacking liberal journalists once the "damage" is done, but media activism sponsored by the Unification Church focuses on influencing journalists before they write their stories. Moon's World Media Association has taken more than 2500 journalists on all-expense- paid tours of Asia, Central America, Europe, and the Soviet Union. The purpose, according to the association's executive director is "to help journalists understand the world better." In the spring of 1984, public television producer Ken Ellis went on a World Media tour of Asia as part of his research for a documentary for KQED in San Francisco. Ellis told Karen Rothmeyer of the Columbia Journalism Review that the tour leaders did not fit the stereotype of brainwashed Moonies.[43] He said he learned a lot about Asia but had "misgivings" about how the Moonies use their money and power. Most of the other journalists Ellis met on the tour were already conservative and had gone on other World Media tours.

Tours are but one of the Unification Church's means of influencing opinion. In the spring of 1984 the Church's Freedom Leadership Foundation paid for four Republican Senate staff members to fly to Central America, where they met with U.S. embassy officials in Honduras and Guatemala and joined the U.S. delegation observing elections in El Salvador. And its political arm, CAUSA, has hosted 300 to 400 journalists at seminars held in conjunction with World Media Association events. CAUSA, which stands for Confederation of Associations for the Unification of the American Societies, is directed by Moon's right-hand man, "former" Col. Bo Hi Pak, who served as liason between the Korean CIA and various American intelligence agencies like the National Security Agency (NSA) and the CIA for a number of years. During the 1978 Congressional investigation of the Moonies,[44] Pak admitted receiving funds from the KCIA (now renamed the Agency for National Security Planning), but said he was simply functioning as a conduit for organizations working against communism. CAUSA is also staffed by other well-known ultra-rightists. Its former executive director, Warren S. Richardson, was once the chief counsel for Willis Carto's Liberty Lobby, tabbed by even the conservative National Review as the largest anti-Semitic organization in the United States. In 1981, Reagan nominated Richardson to a position in the Health and Human Services Department; the nomination was later withdrawn when Richardson's Liberty Lobby connections were exposed. Through its bogus historical association front group, the Institute for Historical Review, the Liberty Lobby promotes the notion that the Nazis didn't really murder six million Jews, and that the Holocaust is a hoax perpetrated by Jews to win sympathy.[45]



Bo Hi Pak
Aide to Rev. Moon

CAUSA is especially active in Latin America.[46] In Uruguay, the organization owns two newspapers, a radio station, a 500-room luxury hotel, a meat-packing plant, and the nation's largest publishing house. In Honduras, a number of high-ranking governmental and military leaders belong to CAUSA. In 1983 Bo Hi Pak helped Honduras businessmen start the Association for the

Promotion of Honduras (APROH), which has worked to undermine that country's progressive student organizations.[47] In the U.S., CAUSA made the headlines in the summer of 1984 when it contributed $500,000 to a project headed by Terry Dolan of the National Conservative Political Action Committee (NCPAC). Dolan's new Conservative Alliance (CALL) lobbies for legislation that would cut off the importation of "slave labor" products from communist countries, block high-technology exchange with the Soviet Union, and support the development of anti- satellite weapons.[48]

STRANGE BEDFELLOWS

The alliance between the Unification Church and the New Right has less extreme conservatives concerned. In 1983 the Ripon Society, a group of liberal Republicans, released a study suggesting that the New Right's "alliance of expediency" with the Moonies threatened the future of the GOP.[49] Citing various ties, the Ripon report focussed on the role of Richard Vigurie, the New Right's direct mail "wizard." Vigurie has done fundraising for the Washington Times and raised $1.5 million in 1975 for another Unification Church project, the Korean Children's Relief Fund. Apparently, only 6% of this money ever reached the children; the rest fattened Vigurie's own wallet.[50]

The alliance between the Moonies and the religious New Right has been strengthened by Moon's 1982 conviction for evading taxes on $162,000 in income. Despite the fact that Moon earns a large amount of money from decidedly unChristian sources like arms factories in South Korea, many religious leaders see the Moon case as an attack on "religious liberty;" others probably feel nervous about potential IRS investigations of their own churches. In any event, since Moon's imprisonment at Danbury, Connecticut's federal prison began in July 1984, a nationally-coordinated "Ad Hoc Committee for Religious Freedom" has been sponsoring rallies across the United States.[51] Moon has been depicted as an innocent victim of governmental intrusion into religious affairs, even by people who should know better. In August 1984, for example, a liberal black chuch in Oakland hosted a rally that was paid for largely by the Unification Church. A leader of the far-right political lobby Christian Voice shared the podium with two of the city's most progressive black politicians, neither of whom even batted an eye when Moon's daughter applauded U.S. policy in Central America and called for unity in the "war against communism."[52]

ONWARD CHRISTIAN SOLDIERS

New Right Christian activists have recently played a decisive role in influencing national policy. Phillis Schlafly's Eagle Forum was one of many "pro-family" groups which lobbied hard against the passage of the Equal Rights Amendment. In the spring of 1984, California Governor George Deukmejian was about to sign a state bill that would have protected homosexuals from employment discrimination. He changed his mind after receiving 100,000 phone calls and letters generated by the so-called Committee on Moral Concerns. By the end of this decade, the born- again Christian movement intends to make abortion illegal in the United States.

In the area of foreign policy, Christian activists have joined forces with hard-line proponents of military and covert action in Central America. Between March 1982 and August 1983, many North American evangelical groups supported the military dictatorship of Guatemalan General Efrain Rios Montt, a born-again Christian. Rev. Pat Robertson lobbied the U.S. State Department to supply Montt with helicopter parts for his war against "subversion."[53] In the course of that war, the military killed about 15,000 civilians, mostly poverty-stricken Indians. And, since Montt's El Verbo chuch in Guatemala was itself a branch of a fundamentalist outfit in Eureka, California called Gospel Outreach, many of the latter's North American adherents went to Guatemala to assist the Montt regime in establishing Vietnam-style "strategic hamlets"-- or relocation camps--where thousands of Indians have been forced to live in detention.[54]

Link to Rev. Moon

Associated Press

Private Drive to Raise Funds for the Contras

Washington

The Washington Times announced yesterday it will try to raise privately the $14 million rejected by the House for assistance to the Contra rebels fighting the leftist Sandinista government in Nicaragua.

A front-page editorial by Arnaud de Borchgrave, the newspaper's editor-in-chief, denounced the "betrayal of America's friends" and said, "The Washington Times will launch a worldwide fund-raising drive to provide the Nicaraguan resistance with the $14 million in aid — humanitarian aid — that the House turned down.

"To start this fund, the Washington Times will make a $100,000 contribution" to a non-profit, public corporation it intends to form for the drive, de Borchgrave wrote. The $100,000 commitment for the cause came from the paper's owners, the Unification Church, controlled by Korean evangelist Sun Myung Moon.

Last year, President Reagan sought a reported $28 million in covert CIA assistance to the Contras in fiscal 1985, but was forced by Congress into a tentative compromise — subject to further votes this year — of half that amount.

Reagan hoped to win additional support for the compromise early this year when he offered to limit the assistance to humanitarian purposes, provided the Nicaraguan government held talks with its opponents. The Senate approved that approach, but the House rejected aid to the Contras in any form.

State Department officials had no comment on the Times' editorial. However, they have said previously that the administration neither encourages nor discourages private efforts to aid the Nicaraguan rebels so long as legal requirements are respected.

BANKROLLING THE "FREEDOM FIGHTERS"

Recently the Christian Right has shifted its focus to Nicaragua, where CIA-financed counter-revolutionaries (contras) have waged war against civilians and the Sandinista government since 1981. In spite of the Reagan administration's constant tirades against Nicaragua, the general public does not support U.S. intervention there. As a result, in April 1985, Congress voted against renewing military aid for the contras. Far from signifying an end to "covert" operations in Nicaragua, however, Congress' decision seems to have motivated ultra-rightists to seek other sources of support for their anti-communist crusade in Central America.

Several "private" pro-Reagan organizations have responded by funding the contras in defiance of the Congressional cut-off. Naturally, right-wing exile groups like the Nicaraguan Patriotic Association and the Cuban Brigade 2506 Bay of Pigs Veterans Association have raised money for the contras.[55] Another source of aid is the U.S. mercenary magazine Soldier of Fortune, which has established Refugee Relief International (RRI), a "Tax exempt, non-profit medical assistance organization." RRI states its purpose clearly in a promotional pamphlet:

> *One of our major goals is to encourage and provide "private sector" medical aid to countries such as El Salvador. This type of aid will defray costs that the United States government would ordinarily incure, thereby freeing a portion of its financial allocations for additional military and other assistance.*[56]

For many years, Soldier of Fortune has been suspected as a CIA front for the recruitment of mercenaries to fight the Agency's "secret" wars in Africa, Asia, and Latin America.[57] Perhaps this helps to explain the wall poster in SOF's Colorado office, which reads "Killing is our business, and business is good."

Refugee Relief International is also promoted by more "respectable" organizations like Citizens for Reagan, which claims to be "the nation's only independent grass roots lobby dedicated solely to advancing President Ronald Reagan's conservative initiatives at the national, state and local levels."[58] A spokesperson told me that they have about 100,000 dues-paying members, and that Reagan frequently writes them letters of appreciation. Mostly, however, Citizens for Reagan instructs its members on grass-roots skills like writing letters-to-editors and lobbying Congress. Members are also encouraged to contribute to SOF's project and to Friends of the Americas, headed by Louisiana State Rep. Louis (Woody) Jenkins. Jenkins is also the executive director of the Council for National Policy, an umbrella coalition of key New Right and evangelical Christian leaders. The Council has raised more than $75,000 for the families of Miskito Indian contras.[59] Jenkins' wife Diane coordinates the "Shoe Boxes for Liberty" project. Adults and children involved in the project through their local churches and social clubs donate boxes of food, soap, clothing, and toys for distribution to anti-Sandinista Miskitos living in Honduran refugee camps.

But not all of the material aid projects are organized by the "New" Right. The American Security Council, active in one form or another since 1955, is currently sponsoring a "Freedom Fighters' Truth Fund" for the contras. The ASC's direct mail packet includes a copy of a letter to the ASC president from Adolfo Calero, head of the Fuerza Democratica Nicaraguense (FDN), the largest contra group. The ASC is a "national security" lobby with about 230,000 dues-paying members and an annual budget of around $2 million. It began during the McCarthy era as a private intelligence-gathering outfit for corporations

intent on weeding out "subversive" employees,[60] and later grew into an effective lobby on defense and foreign policy. As such, it was instrumental in turning public opinion against the SALT II treaty in 1978. "The Salt Syndrome," an ASC-produced film, aired on some 1,000 TV stations and was seen by 50 million viewers. Its basic theme was that rejection of the SALT II treaty was necessary to deter the Russians and preserve "our American way of life."[61]

In 1981, the ASC produced "Attack on the Americas," a horror film about Central American communists. Reagan and Jeane Kirkpatrick made cameo appearances, and the film's level of "objectivity" was exemplified by one clip in which a group of Salvadoran women wearing dresses and aprons are described as "guerrillas disguised as peasants." ASC members and supporters have raised millions of dollars to put "Attack" on TV. According to Jenny Pierce, author of Under the Eagle: U.S. Intervention in Central America and the Caribbean, among those raising funds for the film screenings were people associated with the Movimiento de Liberacion Nacional (MLN), an ultra-right Guatemalan political party linked to the death squads in that country.[62] Recently the ASC released a new film called "Crisis in the Americas" which purports to prove that Nicaraguan leaders, along with Cuban and Columbian "terrorists," are running a massive drug-smuggling operation designed to "poison American youth" and finance revolution at the same time.

"Crisis in the Americas" has naturally been featured on the Christian Broadcasting Network. CBN itself is among the largest contributors to the contras. On December 17, 1984 CBN President Pat Robertson interviewed Steadman Fagoth, leader of MISURA, a Miskito Indian contingent of the FDN. Fagoth was in Miami, Florida to raise money; he urged the CBN audience to help in his "struggle." Robertson asked Fagoth if he had received any private donations, and Fagoth said "no." This was a blatant lie, since CBN had already donated at least $3 million to the FDN.[63]

CBN's donations, along with contributions from World Medical Relief and other "humanitarian" organizations, have been channelled to the contras through the Florida-based Air Commando Association, headed by "retired" General H. C. Aderholt, a former Special Forces counterinsurgency specialist. During the Vietnam War, Aderholt and Daniel Arnold, former CIA Chief of Station in Laos and Cmbodia, worked together delivering World Medical Relief supplies to the CIA's Meo mercenaries in Laos.[64]

J. Peter Grace, President of W. R. Grace Corporation, is another contra fundraiser. Grace, a close friend and mentor of Pat Robertson, helped the Kennedy administration found the American Institute for Free Labor Development (AIFLD) in 1961. Through AIFLD, the CIA has manipulated Latin American labor unions to the advantage of U.S.- based corporations.[65] During the early 1970's Grace was involved with ITT's Ad Hoc Committee on Chile which helped orchestrate the coup against elected President Salvador Allende.[66] Nowadays, when not working on the President's Commission on federal budget cutting, Grace coordinates the U.S. fundraising efforts of the Sovereign Order of the Knights of Malta, an elite Catholic men's organization whose membership includes CIA Director William Casey, former Secretary of State Alexander Haig, former Secretary of the Treasury William Simon, Chrysler President Lee Iacocca, and Barron Hilton, owner of the famous hotel chain.[67]

The Order of the Knights of Malta was founded in 1099 to assist Christian Crusaders in their war against Muslim "infidels." After World War II, the Knights helped thousands of Nazi war criminals leave Europe by obtaining fake Vatican passports for them.[68] Currently the Order has about 10,000 members and is active in 42 countries. The Knights of Malta make their local offices available to the Americares Foundation, which does relief work in Southeast Asia, Afghanistan and Central America. Americares Foundation is headed by Robert McCauley, who accompanied Pat Robertson and Vice President George Bush to the Sudan in March 1985. In the spring of 1985, Americares announced its intention to transport $20 million dollars worth of food and medicine to the Nicaraguan contras and to El Salvador, Guatemala and Honduras. CBN President Pat Robertson pledged a $2 million contribution to Americares' Central America fund, and on May 13, 1985, the "700 Club" ran a telethon to benefit the contras.[69]

The Americares Foundation uses the "leveraging" system of fundraising: large corporations match private donations to Americares three or four times over, and reap substantial tax benefits. Through Knights of Malta contacts, Americares is distributing food, medicine, clothing, and housing supplies "leveraged" with funds raised by the Nicaraguan Freedom Fund.[70] --SRD's phone interview May 20, 1985 w/Hal Eberley). On May 7, 1985, just two weeks after Congress voted to withold military aid from the contras, the Washington Times newspaper announced the formation of the Nicaraguan Freedom Fund, a worldwide campaign to raise $14 million (the same amount rejected by Congress) in "humanitarian" aid for the contras. The announcement was made via a front page editorial by Arnaud de Borchgrave, and the campaign was started with a $100,000 donation from the Unification Church.[71]

Aside from the initial grant, the Nicaraguan Freedom Fund will have no official connection to the Unification Church or the Washington Times. The chairman of the Nicaraguan Freedom Fund is former Treasury Secretary William Simon, and the board of directors includes former U.N. Ambassador Jeane Kirkpatrick, Midge Decter of the Heritage Foundation and the Committee for the Free World, Michael Novak, a neoconservative writer with the American Enterprise Institute.

The funding of the contras through private right-wing organizations is a clever means of sidestepping the democratic process. Aid is no longer even formally contingent upon public opinion or human rights considerations. Both Democratic and Republican members of Congress can thereby avoid pressure from constituents by arguing that "private" aid is out of their hands.

THE WAR AT HOME

Rightists in this country often blame their "humiliating defeat" in the Vietnam War on domestic anti-war activists. Naturally, today's anti-interventionists present similar obstacles to current U.S. war plans in Central America, and reactionaries of all stripes are doing all they can to defuse this opposition. From this standpoint, the creation of the Senate Subcommittee on Security and Terrorism in 1981 can be seen as the opening salvo in a campaign of official and "unofficial" intimidation and repression. Already, intelligence agents have infiltrated churches providing sanctuary for Central American refugees who have fled U.S.- backed military dictatorships, and the FBI has openly questioned many activists engaged in Central American solidarity work.

One target of harassment has been the Committee in Solidarity with the People of El Salvador (CISPES), a large, nationally-coordinated network of anti-intervention activists. In March of 1984, CISPES was the subject of a Senate Subcommittee hearing in which FBI Director William Webster, the only witness, deferred questions about CISPES' "terrorist" connections to a "closed session" of the committee. It has also come under attack from the rightist Council for Inter-American Security. The latter organization published a report in March 1984 entitled "CISPES: A Terrorist Propaganda Network", wherein CISPES was charged with using KGB-style propaganda techniques to influence public opinion. The report further attempts to "prove" that CISPES was started in the U.S. in 1980 by leaders of the Salvadoran Communist Party. Although the organization does support El Salvador's opposition forces--the FMLN/FDR-- in a political and moral sense, the notion that CISPES is controlled by a foreign entity is completely false. This is hardly surprising considering the nature of the report's "sources," which include Accuracy in Media, John Rees of the John Birch Society, and John Barron who, with CIA "assistance," has written two highly-publicized books on the KGB. The Council for Inter-American Security is itself headed by Francis L. Bouchey, a long-time member of Moon's CAUSA front and co-author of a disinformation monograph called International Terrorism--The Communist Connection. The intent of the anti-CISPES report is stated clearly in a 1984 Council news release, wherein Bouchey called upon Attorney General William French Smith to investigate CISPES's alleged violation of the Foreign Agents Registration Act. A copy of this release has been sent to all members of Congress.

Haig

There are many other right-wing organizations that are attempting to link dissent groups to hostile foreign intelligence operations. Another is the Students for a Better America (SBA). They have produced a pamphlet called "CISPES: Fact or Fiction," which charges that CISPES is "actively promoting" violence. It relies heavily on the Council's report and is designed to undermine the work of local CISPES chapters on campus. Not coincidentally, SBA shares office space in Washington D.C. with the Heritage Foundation, and the pamphlet is included in a packet of materials distributed by the National Center for Public Policy Research, which also has the very same address. These groups are following in the footsteps of their organizational predecessors on the right by trying to discredit bona fide opposition to current government policy via slander, rumor-mongering, and "Red"-baiting.

In analyzing the impact of New Right organizations, the line between legitimate political expression and behind-the-scenes intelligence operations becomes blurred. What is clear is that the New Right, with its millions of dollars and easy access to people in government and media, poses a serious threat to both world peace and the democratic process in America.

FOOTNOTES

37) Most of my information on CBN comes from daily viewing of the "700 Club".

38) Frank Donner, The Age of Surveillance, op cit., pp. 446-49.

39) "Guess Who's Going Abroad with Bush," New York Times, March 1, 1985.

40) See Victor Marchetti and John Marks, The CIA and the Cult of Intelligence.

41) "Saad Haddad: Israel's Triggerman in Lebanon," Covert Action Information Bulletin, #18 (Winter 1983), p. 64.

42) Louis Wolf, "Accuracy in Media Rewrites the News and History," Covert Action Information Bulletin #21 (Spring 1984) pp. 24-38.

43) Karen Rothmeyer, "Mapping Out Moon's Media Empire," Columbia Journalism Review, Nov./Dec. 1984, pp. 23-31.

44) See, e.g., Robert Boettcher, Gifts of Deceit: Sun Myung Moon, Tongsun Park, and the Korean Scandal, (NY: Holt, Rinehart, and Winston, 1980).

45) For more on the Liberty Lobby, see George Johnson, Architects of Fear: Conspiracy Theories and Paranoia in American Politics (Los Angeles: Jeremy P. Tarcher, Inc., 1983).

46) Jean-Francois Boyer and Alejandro Alem, "The Moonies--A Power in the Service of Anticommunism," Manchester Guardian Weekly, Feb., 24, 1985, pp. 12-13, and "Moon in Latin America: Building the Bases of a World Organisation," Manchester Guardian Weekly, March 3, 1985, pp. 12-14.

47) "Moonies Move on Honduras," Counterspy, June/Aug. 1983, pp. 46-7.

48) "Moon Group Financing Anti-Communist Lobby," Washington Post, Sept. 14, 1984, P. A1.

49) "Ripon Society Decries New Right 'Alliance' with Moon Church," Washington Post, Jan 6., 1983, p. A5.

50) Alan Crawford, Thunder on the Right, p. 62.

51) Beth Spring, "With Their Leader in Prison, Moonies Pursue Legitimacy," Christianity Today, Sept. 7, 1984, pp. 56-62.

52) Sara Diamond, "Politics and Religion, Oakland Style," The Oakland Tribune, Sept. 20, 1984.

53) "Guatemala: Reagan to the Rescue," Counterspy, March/May 1983, pp. 44-49.

54) Filmakers Elizabeth Farnsworth and Steve Talbot produced "The Gospel and Guatemala," an excellent documentary on this subject for KQED-TV, San Francisco. See also "The Salvation Brokers: Conservative Evangelicals in Central America," NACLA Report on the Americas, Jan./Feb. 1984.

55) "Nicaraguan Rebels Rely on Private Aid," The Oakland Tribune, Sept. 8, 1984, p. A1.

56) Refugee Relief International, Inc., 6340 Nelson St., Arvada, CO, 80004.

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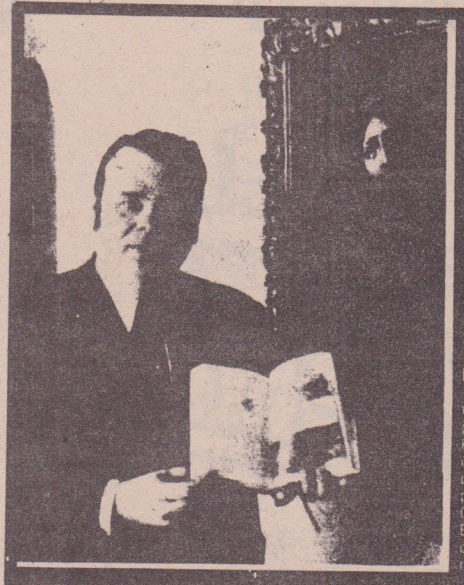

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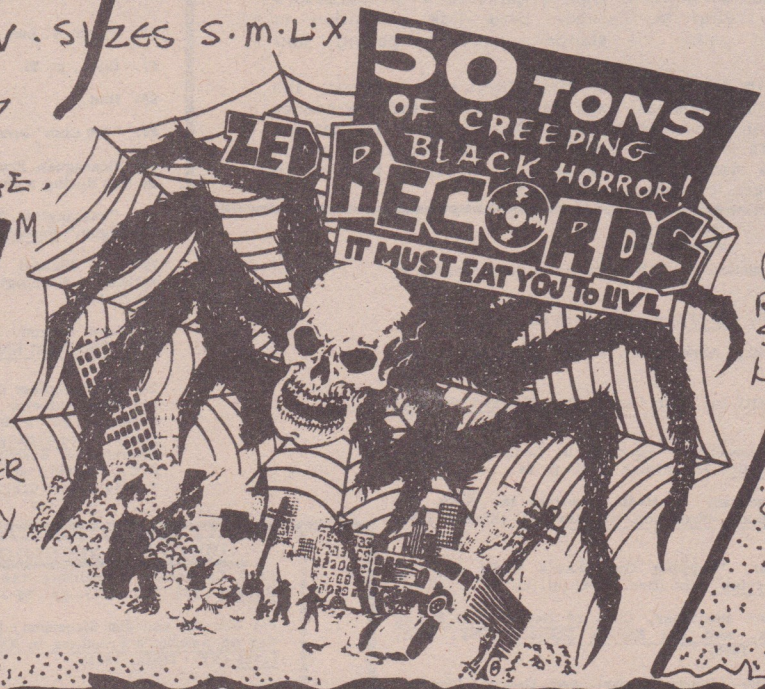

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A FEW CHAIRS - cassette

Quite a versatile band. Almost every track sounds substantially different from the last, ranging from straight chord garage rock (great cover of "Boys") to folk punk, to MUTANTS/X-type early punk (cool male/female trade-off vocals), noise, thrash, and more. A band to watch for. (TY)
($4.50 to Mimi, 285 W. 14th #8, Eugene, OR 97401)

ASBESTOS ROCKPYLE - "Hated and Despised" cassette

A full length tape of rantings in the truest cutting edge these guys have every mustered up. Most of the music borders on industrial, though some is thematic to the scathing verse. Their classic anti-establishment, anti-industrialist sentiments are put forward candidly, pointedly, and humorously. (Dog)
(Warpt Records, P. O. Box 8045, Santa Cruz, CA 95061)

BEEF PEOPLE - "Music for Men" EP

HENDRIX hardcore? There's a hard, quirky element at work in thir otherwise hardcore band that adds unusual flavor now expected from this label. Different. (TY)
(Catch Trout, P. O. Box 3800, Charlottesville, VA 22903)

COUCH FLAMBEAU - "The Day the Music Died" LP

An eclectic and variety-filled debut LP with rockin' songs, psychedelic songs, thematic styles, eerie ballads, and simple but precise lyrics about American life and scorn. Reminiscent of the DESCENDENTS and CRUCI-FUCKS, but with more musical variety. Recommended. (Dog)
(5419 Olympia Dr., Greendale, WI 53129)

CRAWLING WALLS - "Inner Limits" LP

Organ-dominated neo-'60's punk that chugs along pretty well. At times, the guitar parts get a bit too rockish for my tastes, but the basic simplicity of the songs save it from degenerating too much. (TY)
(Voxx, 2702 San Fernando Rd., Los Angeles, CA 90065)

CYNICS - "Painted My Heart/Sweet Young Thing"

Live tapes of this group shows their affection for grungy CHOCOLATE WATCHBAND-style music, showing how hard and tight they can be. Instead, their first 45 pushes the more melodic and weaving guitar pop side of their sound. Lots of cool playing, and their cover sounds like a cross between THEM and the STONES. (Dog)
(Dionysius Records, P. O. Box 1975, Burbank, CA 91507)

DESCENDENTS - "I Don't Want to Grow Up" LP

A superb second LP from the DESCENDENTS. The first thing that hits you is its schizophrenic character -- Side One presents more of their catchy garage punk with satirical and scatological themes (some of which are overtly sexist), whereas Side Two highlights a newer sound that combines irresistible pop or countrified melodies, heavy punk guitars, and sensitive, reflective lyrics. I actually prefer the latter (especially "Silly Girl" and "Good Good Things"), which seem to result from Bill Stevenson's (ex-BLACK FLAG) influence. (JB)
(New Alliance, P. O. Box 21, San Pedro, CA 90733)

EXCEL - "Personal Onslaught" cassette

Storming out of Venice comes the latest speedcore rave band since SUICIDAL TENDENCIES. Fast, effective with lots of metallic speedy chords, EXCEL are a young ensemble who sound just too good on this second demo. They attack with a no holds barred lightning striking barrage of blasting vocals and great instrumentation. SUICIDAL look out -- EXCEL are moving fast. (Pus)
(P. O. Box 5372, Venice, CA 90296)

EDEN'S REBELS - 12"

Four fairly long but extremely catchy tunes. Owing more to melodic early '70's rock like T. REX, this is a pretty stripped-down mid-tempo rock approach, with an added drum machine sound as well as regular percussion. Fun. (TY)
(Esyne Records, P. O. Box 380621, Miama, FL 33238)

EGGBERT - "Dern That Kudzu" cassette

Most of all of the dozen or so songs here would fall under the "generic thrash" cover, with predictable but enjoyable energy and an abundance of youthful enthusiasm. Pretty tight, and decent recording quality. (TY)
($2.50 to 2417 Brambleton Ave., Roanoke, VA 24015)

KLAUS FLOURIDE - "Cha Cha with Mr. Flouride" 12"

This eclectic release from the DK's bassist combines rock and pop with a crisp, engaging experimental feel. The unassured vocals got in the way of my enjoyment, but the post-punk sound of this one is on-target: it's upbeat, well-recorded, and quite varied from cut to cut. My fave is the instrumental, "Mochra." (SS)
(Alternative Tentacles, P. O. Box 11458, San Francisco, CA 94101)

GREY MATTER - "Food for Thought" LP

Excellent debut, full of hard-charging rhythms and catchy melodies. The clean and punchy production really helps to sharpen up their brawny attack. You can make favorable connections with MARGINAL MAN and 76% UNCERTAIN. A nice, mind-blowing punk version of the BEATLES' "I Am the Walrus." (Dog)
(R'n'B Records, 25054, Wahington DC, 20007)

HR - "It's About Luv" LP

Aha, here we have, for a mere few dollars what governmnent-supported scientists have been paid millions for: conclusive evidence that prolonged use of marijuana rots the brain. All kidding aside, this record "blows it" (tee-hee). No, really, if your "bag" (ha-ha) is "fusion" music, this does it: punk, jazz, rock, reggae, horns, synth, etc., etc. "Dread"ful (ho-ho). (TY)
(Olive Tree, P. O. Box 13026, Washington D.C. 20009)

HORROR PLANET - "Cow Pies from Outer Space" EEP

"Expand Your Mind and Shorten Your Life" is one of the six songs here, and that typifies the "zany" outlook expressed by this combo. Musically they play a grungy, noisy, but tight garage metal-tinged thrash. Unique. (TY)
(136 Tulip Ave. #2, Floral Park, NY 11001)

ICONOCLAST - EP

Quite a departure, at least as compared to the ICONOCLAST demo of a while back. Only one of the tunes is ripping thrash, and the other two explore more melodic/poppy and abrasive post-punk fields, which they accomplish to varying degrees. Adventurous. (TY)
(Flipside, c/o Iconoclast, 15835 Cobalt St., Sylmar, CA 91342)

IGUANAS - "Mad Dog/The Market"

The IGUANAS specialize in respectable guitar rock. While both songs here are good, I'm quite partial to the impassioned flip, with its boisterous energy and instrumental changes of pace. Good record. (SS)
(Alan Wilson, 2888 Knollwood Ct., Topeka, KS 66611)

IMPATIENT SEA SNAKES - "Too Cool for Rock & Roll" 12"

Hard to believe. The Pope giving blow jobs, a circle jerk party, necrophilism leading to AIDS, and fucking someone's dad are the themes covered here. Hard to believe. (TY)
(8406 N. Highland, Tampa, FL 33604)

INBRED - "Reproduction" EP

There's a bunch of rip-roaring, stripped-down thrash here, powerful as hell and with great lyrics! Then, too, there's more to this band, as they display a fair amount of experimentation on a couple of tracks, and don't lose a bit in the process. TH' INBRED are a band to watch. (TY)
(Underground Railroad, 123 Pleasant St., Morgantown, WV 26505)

JACKALS - LP

This is a rockabilly band playing mostly originals, and features ex-members of SADONATION, LOCKJAW, and the RATS. Although the production is thin, they have their rockin' moments. Probably more fun to see live. (Dog)
(P. O. Box 4058, Portland, OR 97240)

JUSTICE LEAGUE - "Think or Swim" EP

More in the current wave of "positive" HC bands owing most to 7 SECONDS and MINOR THREAT. And, as the title implies, they impetus is to think before acting, set to a driving mid-to fast tempo. Good effort. (TY)
(Fartblossom, P. O. Box 818, Pomona, CA 91769)

KIDS FOR CASH - cassette

Despite the garagy recording, this young DC-area band shows they've got something to say, and a zippy way of doing it. Straight-edge a la MINOR THREAT. Will be good. (TY)
(Rob Habibion, 5444 Midship Ct., Burke, VA 22015)

LUDACHRIST - cassette

LUDACHRIST definitely fly for quickness on this 12-songer, has all those thrashing turbulent punches that you love to hear with similarities to great DC bands to CAUSE FOR ALARM or ANTIDOTE. Wild, chaotic, intense, and full of different variations, LUDICHRIST charge outward with a superb sonic flailing. (Pus)
(7 Third Ave., Famingdale, NY 11735)

MORALLY BANKRUPT - LP

You can tell it's a good record when it ends all too fast (or else it's way short, but in this case you get 16 songs). Rippin' punk/thrash/skate music with bits of funk, but all really well delivered. Themewise, skating and "fun" songs predominate, but there's some serious stuff too, such as "C.I.A.A.I.D.S.," which insinuates there's a CIA conspiracy behing the AIDS epidemic. Hot record!. (TY)
(Slime Records, Box 0312, San Francisco, CA 94188)

NOMADS - "From Zero Down!" LP

First off, this is not the Swedish NOMADS, but a U.S. garage band from the '60's. Secondly, it'd have to be an awesomely great band to warrant a whole LP's worth of rough demos, and this combo from North Carolina is not of that calibre. Lot's of covers, but the title track is hot. (TY)
(P. O. Box 9151, Morristown, NJ 07960)

NYC MAYHEM - "Violent Noise at Extreme Speed" cassette

Actually, I'm not sure which is the band's name and which is the title, but this seems to be the likely set-up. Very unmelodic, short outbursts, driven by mostly snare drum (bass and bass drum aren't audible) and fuzzy, gnarly guitar. Mixture of speed-metal and straight thrash. Very fast stuff. (TY)
($2 to Tommy Carroll, 1780 1st Ave. #8C, NY, NY 10128)

PEASANTS WITH PITCHFORKS - cassette

You'll be hearing more from these guys on vinyl soon (a couple of comps and perhaps their own release), but for now you'll have to settle for this raging seven-soing demo, a slightly more metalish version of DIE KREUZEN. Good start. (TY)
($4 to Pat Sullivan, 1120 Donna Dr., Fort Washington, PA 19034)

PENT-UP AGGRESSION - "Defining the Problem" cassette

I believe this comes under the general heading of "generic thrash" -- well-done, fast-as-hell, pissed political lyrics, annd as of yet an "undistinctive" style. Give 'em time, though, because they've got all the ingredients except the time to grow. (TY)
(4405 University, Des Moines, IA 50311)

PIG CHILDREN - "Blood for the State" 12"

Committed lyrics add a measure of punch to this five-tracker, which features high-velocity thrash with an unfortunate excess of annoying, squiggly guitar leads. Too bad the guitar wanking attenuates their appeal for me; PIG CHILDREN are potentially a powerhouse combo. (SS)
(Savage Beat, P. O. Box 2332, Buena Park, CA 90621)

RASZEBRAE - "Cheap Happiness or Lofty Suffering" LP

The first release on Spot's new label, this all-female combo hits hard with quirky punk. There are funk influences in their post-punk rhythms, traces of PATTI SMITH, POISON GIRLS, and more illustrious predecessors. A well-executed variety pack. (TY)
(Unseen Hand, P. O. Box 875724, Los Angeles, CA 90087)

SS-20 - "The Wealth of Nations" EP

Eight ripping, catchy thrashers -- tight, powerful, and melodic thrashin' punk. Yep, it's yet another class act on the scene. God, it makes me mad how little exposure or credit bands like this get. (TY)
(3887 Drakewood, Cincinnati, OH 45209)

7 SECONDS - "Blasts from the Past" EP

Recorded in '83, these four tunes are all previously unreleased and all rip. Great covers of "If the Kids Are United" and "These Boots are Made for Walking." Available only as a 7 SECONDS Fan Club promo, so send $5 to... (TY)
(Positive Force, P. O. Box 9184, Reno, NV 89507)

SEWER ZOMBIES - "Reach Out and..." LP

I think this is the band that went to Guyana to bring HC to the "natives," but instead brought back the "natives" to us. Really, though, this is a sloppy noisefest of thrash, much like many of the European thrashers. Great lyrics, totally pissed and flailing about. Enjoyable anxiety attack. (TY)
(Subversive Records, P. O. Box 552, Ft. Lauderdale,, FL 33302)

SHADOW OF FEAR - 12"

Let me put it this way -- if you liked PSYCHEDELIC FURS' first LP or two, you'll be heavily into this. The likeness is uncanny. (TY)
(Warped Records, 13385 Madison Ave., Lakewood, OH 44107)

SKATE DEATH - "You Break It -- You Buy It" LP

These zanies from Alaska have unleased a surprise with this one. SKATE DEATH throw twenty songs at us, mostly falling into a mid-tempo punkish groove not unlike the BURNT. The lyrics are hilarious, boasting titles like "Food is Good" and "Life is Such a Boring Job," but the individual tracks vary considerably in catchiness. Recommended. (SS)
(P. O. Box 102993, Anchorage, AK 99510)

SONIC YOUTH - "Making the Nature Scene/I Killed Christgau with my Big Fucking Dick"

Recorded live in '83, both sides of this disc rip. While not my absolute fave type of sound, this No Wave meets hardcore group attacks with noise and energy, and this release is as good a demonstration of their efforts as any. (TY)
(Forced Exposure, 719 Washington St. #172, Newtonville, MA 02160)

SOREX - "Portrait of a Prisoner" EP

Aggressiveness and a knack for original power riffs bouy the three songs on this EP over some of their competition. SOREX utilize a mid- to fast-tempo thrash formula, and while the song structures are somewhat longer than the norm, the band sustains the energy well. A solid and promising debut. (SS)
(Sorex,, 431 N. Prospect, Redondo Beach, CA 90277)

TENSION - "Pericolo di Morte" EP

Somehow this unknown HC hand from Buffalo, N.Y. made its way to Italy and released a five-song 7" (I believe it will come out in the U.S. eventually). And I'm glad they did, cuz the results are hot! High quality production and top flight melodic all-out thrash with excellent lyrics to boot. Get it. (TY)
(147 Lexington Ave., Buffalo, NY 14222)

SPEED QUEENS - "Iggy Pop"EP

Hot garage punk record from the Bay Area. Rumor had it that these guys were glam-rock revivalists, but glam rock never sounded this raunchy. The SPEED QUEENS offer a slower lament to the platform geeks of yore ("All the Young Dudes are Dead"), a fast punker ("I Wish I had a Big Cock Like Iggy Pop"), and a blasting two-guitar mid-tempo number a la HEARTBREAKERS ("Underground Music Queen"). With ridiculous and humorous themes like these, they should open for GG ALLIN or, for that matter, serve as his back-up band. (JB)
(Glam Slam, 437 40th St., Oakland, CA 94609)

VARIOUS ARTISTS - "Crabtowne" cassette

Although sometimes of garage production standards, there's more than enough hot material to warrant this Annapolis-area comp. SPASTIC RATS, FIT OF RAGE, STRICTLY PROHIBITED, CHRIST ON A CRUTCH, SICK CHILDREN, HATED, PURGATORY, ROADSIDE PETZ, and the RUDE thrash their way into your geographical memory. (TY)
($3 to 76 Summerfield Dr., Annapolis, MD 21403)

VARIOUS ARTISTS - "Welcome to Venice" LP

Did somebody slip a GBH record inside this jacket? Metalcore to the max by SUICIDAL TENDENCIES and their homeboy buddies, BEOWULF, LOS CYCOS, NO MERCY, and EXCEL. Somehow, between the metal sound, song titles, and artwork, I don't think this project goes too far in convincing me that Mike Muir really is down on the macho, violent gang mentality he professed in MRR. (TY)
(Suicidal Records, P. O. Box 5512, Venice, CA 90296)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, Volumes 18 - 22" LP

The '60's reissues continue to pour out: # 18 is Colorado, a mixed bag but with cool stuff from MOONRAKERS. #19 covers Michigan (Pt. 3), with a pre-STOOGES track of Iggy with the IGUANAS. #20 is L.A. (Pt. 4), and might well be the best of the new lot with classics from the MUGWUMPS, LAST WORDS, and others. #21 covers Ohio (Pt. 2) with average material. Finally, #22, and the South (Pt. 2), with a lot of folk rock stuff and a classic by DICK WATSON 5 extolling the virtues of intellectualism! (TY)
(A.I.P., no address)

WOMEN IN DRAG - cassette

Sun-baked punk, thrash, Egypto-crypto-weirdness. Sound quality is shaky at times, but fans of Southwest psycho blues will love it. (TY)
($2 to Tom, 209 Gen. Arnold NE, Albuquerque, NM 87123)

WE THE LIVING - "Carnival of Vice" EP

WE THE LIVING incorporate goofy lyrics I can't quite make out into a messy thrash format, with lots of cymbals and out-of-control vocals. I liked the spirit of this five song EP, though I was left rather unmoved by the material. (SS)
(Subversive Records)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

AKOB - "Another Kind of Blues" EP

AKOB walk a thin like between nasty, powerful thrash ("Officer Friendly Blues") and metal punk ("Explosion Blues"), so my feelings toward this EP are ambiguous. There's a fresh, flexible guitar sound to please everyone, plus some interesting lyrics. Still, these guys would be great if they stopped listening to those BROKEN BONES records. (SS)
(1616 Semlin St., East Vancouver, CANADA V5L 4K6)

BOX OF FISH - "Slap 'Em Around the Gills" LP

Another fine release from this great, fuzzy Aussie garage band. Although some of their stuff is really comparable to KILLING JOKE, BIRTHDAY PARTY, and even FLIPPER, a lot of people might find them a little derivative, but I think they're a whole mess of fun. Makes you feel dirty just slapping them on the turntable. (Dog)
(Method, c/o Waterfront Records)

BOTTLE-UPS - "Boppalina Goes West" EP

All four tracks here are instrumentals, as I assume all thr tracks are on their LP as well. If you're into '50's rockin' tracks like "Tomahawk, "Rumble," etc., you'll jump for this. Modern spaghetti western rock'n'roll from Sweden. (TY)
(Rainbow Records, no address, SWEDEN)

BRIGHTON EP

Jeez, could they be Mods? Yes, but not very stimulated ones. Four songs, decent pop rockers, but not ravers at all. (TY)
(Smash Records, JAPAN)

CCCP - "Compagni, Cittadini..." pic disc LP

This Italian band describes themselves as "pro-Soviet," and the LP rocks a bit more and harder than their EP, and shows a lot of diversity in the slower, mid-tempo punk songs. They seem to take a little bit more time and work to develop a sound that makes a statement that you don't necessarily need to know Italian to understand. (Dog)
(Via Molinelli 19, 40137 Bologna, ITALY)

C.H.A.O.S. - EP

Tricky cover (doesn't state the band's name anywhere on the outside), but straightforward driving punk inside. There will always be a place for well-done '77 grunge. (TY)
(Phantom Records, 373 Pitt St., Sydney NSW 2000, AUSTRALIA)

CIVILIZED SOCIETY - "Who Would Have Thought..." cassette

This great new English band punk forth some outrageous harmonies with nice musical compositions and crafty guitar work. Male and female vocals add nice touches with the changing paces. So much like the original INSTIGATORS, it's uncanny. Fab stuff!! (Pus)
(36 Sykes Close, Soothill, Batley, W. Yorks, WF17 0PP, ENGLAND)

COMPLETE CONTROL - "Bricks, Blood, 'n Guts" LP

The first of many Oi! releases to be put out by Roddy of the OPPRESSED (a label dedicated to non-racist Oi! music. Incidentally, he's looking for U.S. Oi! bands for a UK Oi! comp LP of this nature.). Decent Oi!, and a project worth supporting. (TY)
(Oi! Records, 3 Machon St., Grangetown, Cardiff, S. Wales, CF1 7NT)

CRIME - "Nuclear Blood" flexi

Pretty repetitive metalish hardcore at a medium- to fast-clipped paced. Not as offensive as some, but doesn't do anything for the emotions or intellect. Okay vocals. (TY)
(Umi-Di Records, JAPAN)

DAMNED - "Idiot Box/You Know"

"This one is for TOM VERLAINE...We hate him!" Geddit?..."Idiot Box"?...Never mind, what we have here are a couple of mid-period DAMNED live tracks that have fairly good production and performance. On the flip, they announce their musical progression, due to the fact that they use more than three chords. Great sleeve. (Dog)
(Swill Records, no address)

DEZERTER - "Still Living Man" cassette

This live recording documents DEZERTER at a 1984 rock festival in Jarocin, Poland before an audience of 20,000 (!) people. While the production doesn't do justice to this first-rate outfit, the excitement comes through; 17 songs here, most of them very good, and a few really excellent. (SS)
($3.50 to Dariusz Stepnowski, UI Ogrodowa 8, 05-126 Nieporet, POLAND)

DIOXINA - "Nessina Pieta" LP

Well, maybe this is another case of wanting to like something more than you eventually do. Basically, a heavy, somber, dark thrash band with elements of metal hare and there. I don't speak Italian, but it seems as though they're flirting with Satanic overtones. Not incredible, but interesting. (Dog)
(RIP, Via Masala 14, 61100 Pesaro, ITALY)

EASTERN DARK - "Julie is a Junkie/Johnny and Dee Dee"

Despite the RAMONES influences in the title, these tunes are much more on the pop side of R'n'R. Which is not to say that the music is poor, but power pop is not what I was expecting.. Okay for what it is. (TY)
(Phantom Records, 373 Pitt St., Sydney NSW 2000, AUSTRALIA)

ENGLISH DOGS - "Forward to Battle" LP

This album features the addition of Graham (ex-DESTRUCTORS) to guitar duties, whose work is sharp and noticeable. But when the ENGLISH DOGS changed singers and did the classic "To the Ends of the Earth" 12", I expected a churning explosion of insanity on this one. Instead, I got half of that. Bummed, but trying to be fair, this has more approaches to mainstream metal than speedmetal, which is well-executed and craveable for all you fanatics. The speed stuff is great, storms with power and exertion. (Pus)
(Rot Records, ENGLAND)

EXECUTE - "Blunt Sleazy" 12"

The four excellent straightforward thrashers here will all be appearing on Pushead's EXECUTE/INFERNO split 12" really soon, so you'll get to check this one out for yourself. Good one. (TY)
(Spook Records, JAPAN)

FIEND - "Stand Alone" EP

Right up there with all the best English power-thrash bands. Repetitive speed riffs and howling vocals, hot production and no-let-up pace all add up to a great four-track debut. (TY)
($4 to Endangered Music, Barossa, Station Rd., Brize Norton, Oxon, OX8 3PL, ENGLAND)

FUNERAL ORATION - "Communion" LP

The second tasty release from Holland's FUNERAL ORATION. This one features guitarist extraordinaire Tos N., who adds some distinctive frills and textures to the band's already shredding sound. Most of the material here combines HUSKER DU -style instrumental density and vocals with the tradtionally powerful Dutch thrash approach, and the results are stunning. Add to that a couple of plaintive '60's-tinged cuts (like "Dayfall"), and you've got an LP that will be on your turntable a lot. (JB)
(Diehard, P. O. Box 14570, 1001 LB Amsterdam, NETHERLANDS)

FUNX - "Konigs Tiger" 10"

Actually, this is a four-song 6" that comes in a 10" jacket. Don't ask me why! Musically, it's slowed-down punk and noise, somewhat like FLIPPER (garagy) but more tonal. Decent, but not exciting. (TY)
(No address, JAPAN)

GASTUNK - "Deadsong" LP

Totally mindblowing madness here from Japan. Raging speedcore thrusts out piledriving choatic leads and maniac raspy vocals, whose style is unique and adds character to the GASTUNK sound. Fast, maniac slices with some interspeed variations make this one of the hottest Japanese LPs since GISM. (Pus)
(Dogma Records, JAPAN)

GAUZE - "Fuckheads" LP

Unlike a lot of comtemporary Japanese HC bands, this group delivers some very powerful HC without resorting to metal influences. Really well done recording and come distinctive touches add up to one hot release. (TY)
(No address, JAPAN)

IMMORAL MINORITY - "Retaliation" cassette

A rippin' little tape. Full of sharp lyrics, tuneful as hell thrash, and an upbeat attitude. Another fine band out of Canada with a good debut. (TY)
(Bill Hamilton, 1425 19th St., W. Vancouver, BC, CANADA V7V 3X4)

IMPACT - "Solo Odio" LP

Another very hot recent Italian hardcore release. Gnarly, well-produced political thrash, intense vocals -- good all the way around. Get it! (TY)
(Ragazzi Stefano, Via Sacca 19, 44100 Ferrara, ITALY)

KRONSTADT UPRISING - "Part of the Game/The Horse-man"

Melodic punk that's well done, with the accent on both lead and back-up vocals. This is not raw punk, but the guitar sound is powerful, and the drumming strong, too. '78 in '85. (TY)
(Dogrock, 96 Leigh Hill, Leigh-on-sen, Essex, ENGLAND)

LIVING PROOF - "This Trip is for Real" LP

Missed reviewing this a few months back. This trio is pretty versatile, varying from tight, fast thrash to rock ballads to metal-tinged punk to melodic fusions. Well produced, but the heavy rock influences take their toll. (TY)
(100% Records, P. O. Box 1213, Station F, Toronto, Ontario CANADA)

MASSACRE - LP

Metal-influenced thrash and punk from Finland. Well done but somewhat uninspiring, though it should appeal to more people than not, as their genre is "in." (TY)
(Rock-O-Rama, W.GERMANY)

MEKONS - "Fear and Whiskey" LP

Eccentric folk/blues punk? The YOUNGBLOODS meet the FALL? Whatever, the MEKONS are back, expanded to about seven or so people of all ages and descriptions, and their music certainly reflects that variety. (TY)
(Sin Records, 6 Clifton Mansions, Coldharbour Lane, Brixton, London SW9 8LL ENGLAND)

MEL-O-TONES - "Melonheads" 12"

Most of the material here is psych-wanking in a BEEFHEART meets BIRTHDAY PARTY vein; post-punk inanity. But one of the two versions of "Happy Hour" that appear on the disc really cuts loose, with a great CRAMPS-like rock-out. The rest leaves me cold. (TY)
(Dist by the Cartel, ENGLAND)

MEMBRANES - "The Gift of Life" LP

Abrasive, raucous, yet sparse fast-paced post-punk. Reminds me at times of the FALL meets BLURT meets JESUS AND THE MARYCHAIN. (TY)
(Creation Records, c/o Rough Trade UK)

NEKROPHOBIA - EP

A five-song, one-sided 7", this is largely abrasive slower punk/post-punk. It's all well-done, though I think knowing the lyrics would be most helpful. (TY)
($3 to J. Ruotsalaiven, Rantak 8, 75700 Valtimo, FINLAND)

OLHO SECO/BRIGADA DO ODIO - split LP

The OLHO SECO side contains material culled from past releases, and their cruching HC sound must be savored if you lack these records. The flip seems to be a brace of live in studio tracks by BRIGADA DO ODIO, recorded to sound like DISORDER sped up and stepping on boxes of Rice Krispies. A very good value. (SS)
(New Face Records, Cx. Postal 20030, CEP 02597, Sao Paulo - SP, BRAZIL)

PINK FLAMINGOS - 12"

Yet another neo-noise band. This group combines the sparse postpunk sound of BIRTHDAY PARTY with the treble feedback guitar of JESUS & MARY CHAIN. Three tunes, none awesomely gripping. (TY)
(Prophet Records, ENGLAND)

PYHAT NUKET - "Enkelit Sulkivat Silmansa" LP

This is the "HOLY DOLLS," formerly RIISTETYT, gone from HC to new wavy synth-pop post-punk. If that sounds bad, it's because it is. If that sounds good, pick up another rag. (TY)
(Krak Records, FINLAND)

RAW POWER - "Wop Hour" EP

Over the metal edge go our Italian friends. This time out they present four songs, all of which sound like GBH to me. A step in the wrong direction musically, but they're still hitting hard lyrically. (TY)
(Toxic Shock, Box 242, Pomona, CA 91769)

RED SKINS - "Bring It Down" 12"

Those gumbie English socialist musicians think they can change social consciousness by hitting the charts? Makes one wonder how these great political intentions, evident in lyrics past and present, can possibly instigate changes by making the masses dance the night away to that big band white soul disco dance beat. Boring at best. (RS))
(P. O. Box 45, York Y01 1XL, ENGLAND)

MARK RILEY WITH THE CREEPERS - "Fancy Meeting God!" LP

Some of the rockingest and most sparkling post-punk I've heard since the early FALL. Hey, it's a band like this that might give "post-punk" a good name. (TY)
(In Tape, ENGLAND)

DER RISS - "The All Do...Image" 12"

Great melodic thrash with power, hooks, and tunes galore. Neat trade-off male/female vocals. Hot production. Recommended! (TY)
(Gerald Wilker, Castroperstr. 52, 46 Dortmund 15, W. GERMANY)

ROAD WARRIORS - "Go to Hell" EP

Very excellent '77 punk style release. I thought by the sleeve and name it'd be metal mania, but instead it's really powerful, tuneful, and catchy PISTOL type punk without being really imitative. It rocks. (TY)
(Road Army Records, JAPAN)

ROOM 101 - "One by One" 12"

Quite unusual punk. Take a synth-oriented new wave band, double their speed, adjust the vocal speed to "perky," and voila -- three songs all zippy, poppy, and enjoyable. Good hooks. (TY)
(Precision Records, ENGLAND)

ROSE ROSE - 8" flexi

A four-song rip-snorting thrash attack. It's in the English-style of thrash, but with a decent amount of melody. Non-stop tight angry attack. (TY)
(Line Records, JAPAN)

RUDI - "Pelastusarme I Ja/Hei, Hei Maailma"

Not to be confused with the early UK punk band, this combo is formed of ex-RATSIA and PELLE MILJOONA N.V.S. members. Both songs are in an early pop-punk style, owing more to pop than punk, with an accent of high production. (TY)
(Propaganda Records, Box 393, 00101 Helsinki, FINLAND)

SEKIRI - EP

Pretty atypical for a Japanese release, this all-female combo comes forth with four grungy garage tunes, with production to match. Some fast, some slow, all trash. Primitive. (TY)
(Beat Crazy Records, JAPAN)

SHERWOOD -"On Est Pas Des..." cassette

Good skunk French punk, if you know what I mean. You know, music you can pogo to, that has those unmistakable French choruses. Strong production. (TY)
(Manu Sherwood, 52 Ter Rue Mederic, 92250 La Garenne C., FRANCE)

SHOUTLESS - "Out of Reach" 12"

Very good neo-'60's punk, indeed -- perhaps second best in the burgeoning Swedish scene. Tight, loud, and with really good influences (HAUNTED, CHOCOLATE WATCHBAND). But they are just a shade shy on pure aggression, and that's why I give the nod to the NOMADS. (TY)
(Dist. by Midnight)

SICK THINGS - "Committed to Suicide/Police"

A very limited posthumous release, this garage production features a 1981 recording of two wonderfully noisy, trashed, raw-as-hell punk rock classics. Find it at all costs. (TY)
(Greville Records, AUSTRALIA)

SLAM - "Welcome Home" EP

A live EP of SLAM cranking out those strong rhythms with effective arrangements and variations. The vocals are extremely raw with a definite deep edge, as the band hits some fast chords, but stick close to some creative licks. The live mix is not bad, and the energy is very high. A Swedish band with their own distinct style, and good at it. (Pus)
(Thomas Bjork, Myrkantsv. 1, 802 38 Gavle, SWEDEN)

SLOW DEATH - cassette

Can you picture MDC meets HALF JAPANESE? Sort of garagy thrash blitzes, punctuated by ranting vocals and a unique drum roll. Short tunes, and short on melody. Different. (TY)
(334 Poplar Ave., Summerside, P.E.I., CANADA C1N 2B8)

SOD - "Sound of Disaster" EP

Frantically awesome, this six-songer is a chunky, zooming speed fest, featuring such a graunched out vocal beset ("Mom Grab Those Little Ones Off the Street...") continues to sweep the senses as the Swedish mayhem goes totally apeshit. Raw, abrasive, intense, energetic, full-blown torching action will make this a new fave. Great! (Pus)
(Crosscore, Hogliden 9E, S-59500 Mjolby, SWEDEN)

TOTENHOSEN - "The Battle of the Bands" 12"

Germany's goofy punks present a concept record: five songs, each one pretending to be a different band from a different country -- a U.S. surf band, a UK metal band, Mexican mariachis, etc. Good idea, terrible results. (TY)
(Virgin Records, W. GERMANY)

TRIFFIDS - "You Don't Miss Your Water..." 12"

The cover might fool you into thinking this is '60's-punk oriented (it did me), but forget it. Unless you're into EAGLES drivel, pass this sucker up. Australian country crap. (TY)
(Hot Records, AUSTRALIA)

UNITED - "Destroy Metal" EP

I wish they meant what they say and destroyed metal. Instead, they're "destroyers" in the metal vein. This metalcore stuff is pretty fast, but the guitar...I can't go on. (TY)
(No address, JAPAN)

UPRIGHT CITIZENS - "Open Eyes, Ears, Brain..." LP

If you're unfamiliar with the U.C.'s, this domestic release is a collection of some of this German band's finest stuff. Newly recorded, it exhibits the umph and stamina of a well-rehearsed band with exhuberant rhythms and strong medium-paced melodies. A good dose of excellent stuff in the BYO tradition. (Pus)
(BYO, P. O. Box 67A64, Los Angeles, CA 90067)

VARIOUS ARTISTS - "Flight to Lowlands Paradise" LP

The follow-up to Pebbles #15? This Part 2 contains mostly punk with lots of fuzz, a few covers, and at least average material and bands. Pretty cool raves from the TYKES and VIKINKS. Most material is fron 1966-7. (TY)
(Moxie Records, no address)

VARIOUS ARTISTS - "Dementia 5" cassette

This unusual comp accompanies Hide zine #5. And unusual it is,, in that all of Side 1 features all-female bands (FIFTH COLUMN, ASF, UNWARRANTED TRUST, WORD OF MOUTH, CURSE, BETTYS, GIRL WAR III), an effort to "make women an integral force in punk once again." Side 2 features women and men together, such as MYDOLLS, RAGGED BAGS, and many more. Varying degrees of sound and competency. (TY)
(363 Queen St. E., Toronto, Ontario, CANADA M5A 1T2)

VARIOUS ARTISTS - "Kloak-Mix 3" cassette

A benefit tape for Greenpeace, and, in a word,, awesome. · Incredibly tight and powerful (yet melodic) Swedish thrash from S.O.D. (get their EP), RAPED TEENAGERS, ASTA KASK, ASOCIAL, DISTRUST, HERRIDS, and MOB 47. (TY)
(Mikael Karlsson, Rusthilluregarden 28, 582 38 Linkoping, SWEDEN)

VARIOUS ARTISTS - "Message from Camp Sunshine" cassette

An international comp tape inspired by Chris of BCT. This effort covers a bit of Spain, England, Canada, Germany, Sweden, and Holland. Represented are ANTI-DOGMATIKSS, MANIACS, CHRONIC SUBMISSION, ROVSVETT, CERESIT 81, POST-MORTEM, BLACK VAMPIRE, ANTI-HEROES, AD NAUSEUM, FIEND, and BLUTTAT. Good sound quality. More comps to come. (TY)
($3 to Dave Smith, 28 Ryde Rd., Brighton, Sussex, ENGLAND BN2 3EG)

VARIOUS ARTISTS - "Sub" LP

COLERA, PSYKOZE, FOGO CRUZADO, and the fabulous RATOS DE PORAO appear on this reissue of the excellent '83 compilation. Superior thrash by all concerned, in a Finnish style. Get it -- it's a must. (SS)
(Ataque Frontal, Cx. Postal 54.217, Sao Paulo SP, CEP 01296, BRAZIL)

VARIOUS ARTISTS - "Systeemin Uhrit" cassette

Garage recordings of some newer Finnish bands, such as KUMIKRISTUS, WANKERS, KAYTTO-OHSE, VIVISEKTIO, and more. (TY)
($5 to Harry, KM-Zine, Box 115, 04201 Kerava, FINLAND)

VARIOUS ARTISTS - "T.T.T." cassette

There are three German guys from AJZ Youth Center (where many of the tracks here were recorded live) peering over my shoulder, making sure I give this tape a good review. Like most live tapes, I think the charm is there only if you're really into or friends with the band, so these guys love it. There are German bands like NUCLEAR, RAZZIA, BLUTTAT, NIKOTEENS, etc., as well as foreigners like TOXIC REASONS, MOB 47, KANGRENA, BGK, JERRY'S KIDS, etc.... (TY)
($3 to Karsten Schwerdfeger, Lollmannshof 22a, 4800 Bielefeld, W. GERMANY)

VAURIO - "Shout from the Night" LP

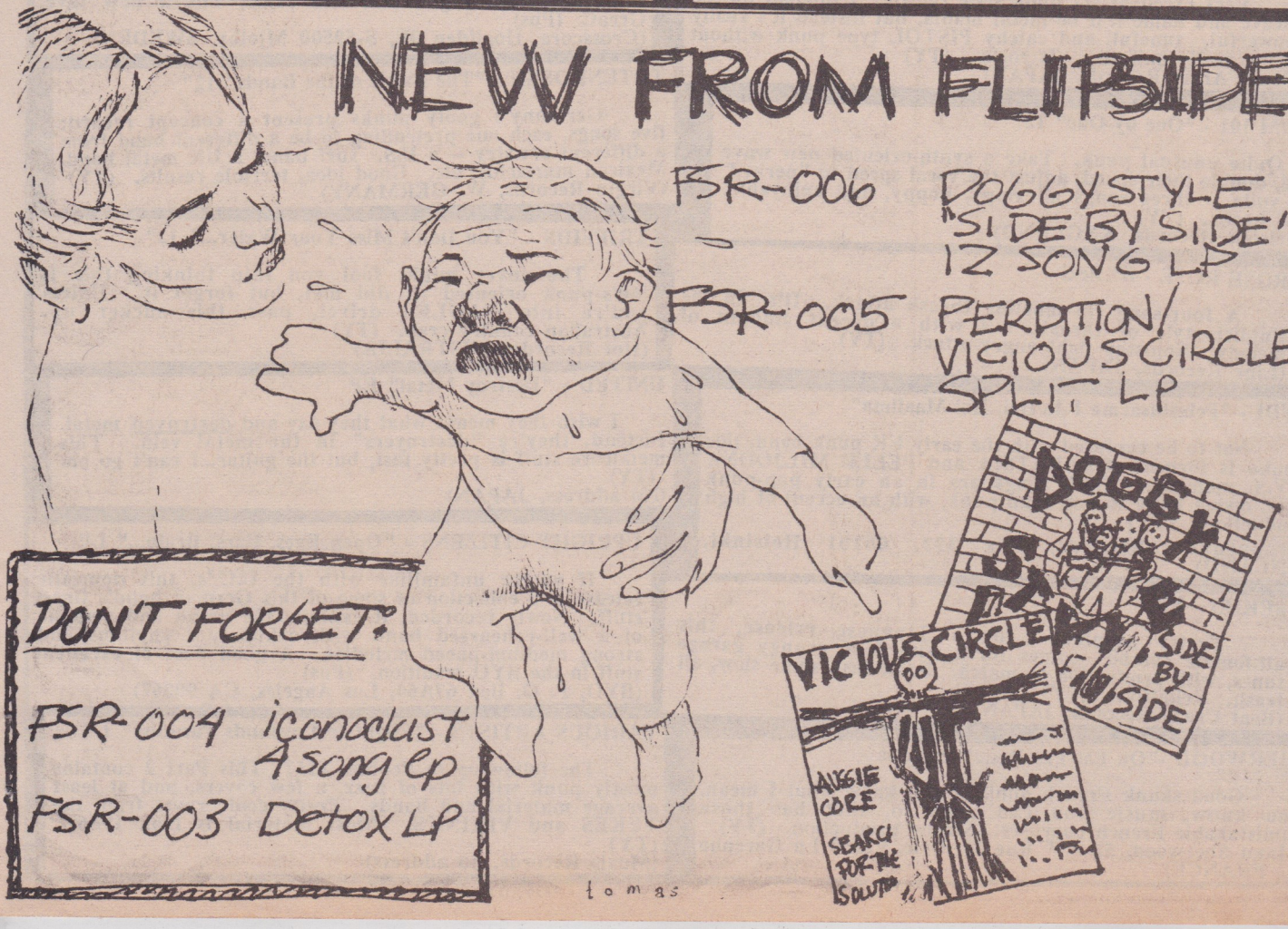
Smooth, predictable melodic hardcore. The tunes are all tight, and powerfully done, but lack a specialness or rawness to make them stand out. Titles are translated in English, but I'm sure understanding the lyrics would make this form of Finnish HC more exciting. (TY)
(Rock-O-Rama, W. GERMANY)

VELLOCET - "Armageddon" EP

Fast, tuneless metallic DISCHARGE-ish thrash, heavy on repetitious riffs and choruses, rapid-fire guitar, and relentless drumming. Contains some former VORKRIEGSJUGEND jugends. (TY)
(Vinyl, Gleditschstr. 45, 1000 Berlin 30, W. GERMANY)

VIBES - "What's Inside?" LP

Decent neo-'60's punk, at times attention-grabbing, though ultimately unmemorable. More towards CRAMPS than METEORS. There are a few covers, the most unusual being the SMALL FACES' "Whatcha Gonna Do About It?" (TY)
(Big Beat Records, ENGLAND)



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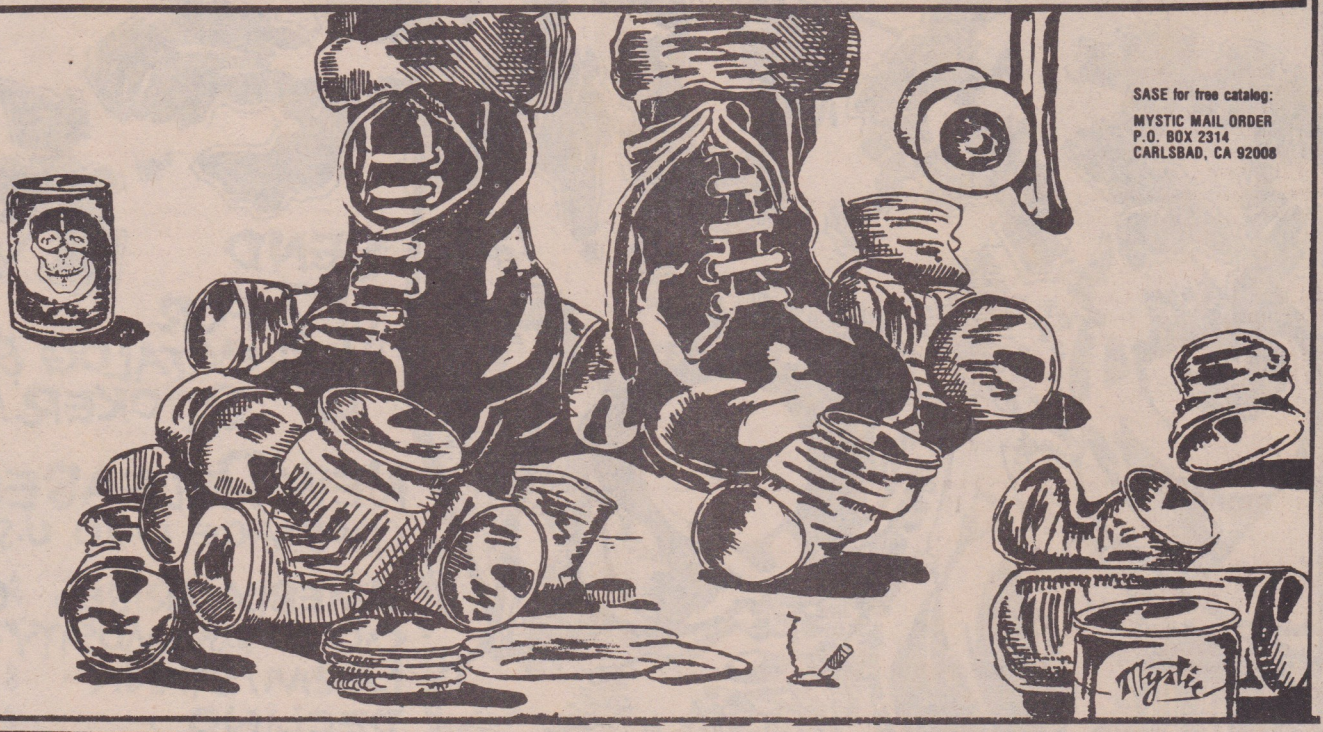

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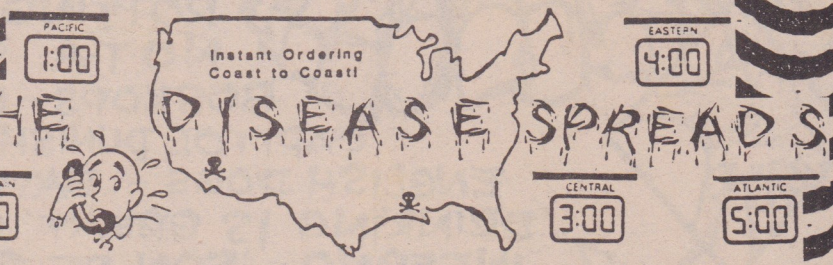

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